MARCH # 1956

The Offset-Letterpre Printing In In In In Item Printing

Speed Up Your Planning for Greater Profits in 1956

What Air Conditioning Can Do for Offset Plants

Work Simplification Cuts Costs for London Printer

Prepress Procedures Include Cats, Lockup, Proofs

Screen Process Screen Making Must Be Done Carefully

Publication:

Let a Linotype Comet Give YOU Top Performance Like This . . .



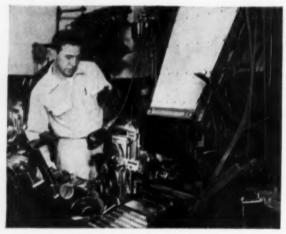
"We needed a production machine and the Comet has certainly filled the bill."

L. D. HEPLER, Mechanical Superintendent Post-Advocate Alhambra, California



"We've moved our deadlines up 30 minutes
...thanks to our new Comets"

DANTE J. GERMINO, Business Manager Herald-Sun Papers Durham, North Carolina



PRODUCTION MAN'S DREAM—"We don't baby our Comet," says *L. D. Hepler* of the Post-Advocate. "We've been running our tape-operated Comet at 12 lines a minute ever since it was installed. Even with the Comet's high-speed operation, we've found very little wear."



SPEED TO MEET DEADLINES—D. J. Germino of the Herald-Sun Papers checks a hot-off-the-press copy of his paper. The fast production pace set by a Comet makes deadlines easier to meet. Features like the steep 70° magazine angle, short matrix drop, and gearless assembler drive help keep Mr. Germino's production humming.

Take a tip from publishers, machinists, printers and operators—men who have seen and tested the Comet's performance. All acclaim the Comet as the fastest, most practical straight matter machine ever built. Its unmatched simplicity of design provides more accessibility and reduces maintenance time. In either manual or tape operation, it just can't be topped.

Get acquainted with this Linotype profit-maker. Call or write your Linotype agency for a demonstration and full particulars.

Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N.Y.

Set in Linotype Corona and members of the Spartan family



Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. In Canada: Canadian Linotype, Limited, Taronto, Ontario

LEADERSHIP THROUGH RESEARCH



The Eirod

for dependable production of leads, slugs, rule, plain border and base material



Ludlow Spacing

Printers using Ludlow retain all the values of good hand spacing. The projecting "ears" of Ludlow space matrices make them easy to handle. Correct spacing between words and letters is readily visualized, and thin spacing and letterspacing are easy and simple. A turn of the thumbscrew holds the line for casting.

Ludlow Typograph Company 2032 Clybourn Ave., Chicago 14

48" 133 LINE

48" 150 LINE

big screens

36" 250 LINE

We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
or fine reproduction

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

PROCESS COLOR PLATE COMPANY

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DAY & NIGHT

Vol. 136

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO

"Significant" Surveys Suspect

Editor, The Inland Printer

I enjoyed your editorial on page 112 of the January issue of your excellent publication. Frequently we have occasion to review the results of surveys that are about as significant as those reported in your editorial. I always look for a stimulating and different treatment of various topics in your editorials, and I think you do a particularly refreshing and competent job with your page.

I carefully review each issue and depend upon The Inland Printer for additional detail and information as to what's new in the printing industry.

-J. Homer Winkler, Technical Advisor, Battelle Memorial Institute, Columbus, Ohio.

Press Pit Is Fire Hazard

Editor, The Inland Printer

We have recently received a request from a commercial publishing plant for information, or suggestions, on methods of reducing the fire hazard in the pit or basement under the heavy printing presses. The following, quoted from the letter we received, explains the situation:

"Under our presses is a plank shelf approximately four feet above a coment ba ment floor. That shelf receives a steady dripping of oil, some ink and newsprint scraps, me of which continues on and falls ever the side to the basement floor itself. This under-press accumulation constitutes a constant fire hazard. The paper scrap can be swept out daily, but the oil-ink saturation (Turn to page 4)

LEADING ARTICLES

Speed Up Your Planning for Greater Profits

—By Harold M. Kaufman

How San Diego Typesetter Finds Job Tickets Quickly Work Simplification Cuts Costs for London Printer

-By Lillian Stemp

50

52

Disappearing Table Provides Extra Space

Modern Type Display: V-By J. L. Frazier

Prepress Procedures Include Cut Handling, Lockup,

Final Proofs—By VanCourtright Walton Screen Process Screen Making Must Be

Done Carefully—By Victor Strauss

What Air Conditioning Can Do for Offset

Plants—By P. M. Heuzey

Front cover design by LeRoy Barfuss, Houston, Texas; the title is set in Ornata, furnished by Klingspor Type Foundry, Frankfurt am Main, Germany

REGULAR FEATURES

Books for the Printer	71	New Literature	112
Composing Room	66	Offset	54
Convention Calendar	100	Pressroom	68
Do You Know	106	Proofroom	59
Graphic Arts in Washington	87	Salesmen's Clinic	70
Month's News	78	Slug-Casting Problems	67
New Equipment	72	Specimen Review	60

For contents of previous issues, consult the Industrial Arts Index in the library

Manuscripts

The Inland Printer will accord manuscripts, The Inland Printer will accord manuscripts, photographs, drawings, etc., courtoous ettention and normal care, but cannot be held responsible for unsolicited contributions. Centributors should keep duplicate copies of all meterial sent in. Address all contributions to The Inland Printer, 79 West Monroe Street, Chicago 3, Illinois.

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Subscription Rates

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A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; twe years, \$10; three
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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

Additional second-class entry at Long Prairie, Minn.







"We want to keep the cost down, so figure this job in one color" is a common instruction by an advertiser or agency to a printer—often a sound and sensible one.

However... one-color printing does not necessarily mean black ink on white paper.

Colored inks cost more—but little more—than black ink. Colored papers cost more—but little more—than white papers of the same grade.

The tasteful combination of colored ink on colored paper can produce a striking effect with one run of the press. In this ad we show the effect of black ink on canary-colored paper, but your imagination will supply the effect that might be produced by using ink in a harmonizing color—a rich brown or deep blue, for example.

A wide range of beautiful clear colors is available in Buckeye Cover, Beckett Cover, Beckett Text, Tweed Text, Beckett Offset and Beckett Vellum. We shall be pleased to submit color swatches of any or all these grades on request.



THE BECKETT PAPER COMPANY

HAMILTON, OHIO

Makers also of the world's whitest white papers— Beckett Hi-White and Beckett Brilliant Opaque.

LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

remains and the paper scrap droppings are constant while the presses run.

"Do you know how some other newspaper plants meet this under-press danger situation? Even galvanized iron shelving under the press would require at least steam cleaning to destroy oil and waste accumulation, and the maisture in steam makes that type of cleaning harmful to the presses themselves."

A search of the literature available here has failed to supply information on how this fire hazard may be overcome in other newspaper or publishing plants. Any information, or suggestions on possible sources of such information, that you may be able to give us will be very much appreciated.

-L. L. Covert, Technical Information Service, National Research Council, Ottawa 2, Ontario

It's Red Type Day for Us

Editor, The Inland Printer:

More than sixty years ago the writer became infested with printers' lice and innoculated with printing ink. Until retiring several years ago, I was for nearly fifty years an employing printer, and on frequent occasion had customers request that their job be printed in "red type." Fortunately, we always had red ink, which seemed to satisfy their needs.

But never, no never, did I expect to see the expression "red type" appear in a trade journal. However, there it is, on page 69 of The Inland Printer for July; paragraph in eight-point.

A little before the turn of the century, A. H. McQuilken was editor of The Inland Printer, Mr. McQuilken developed pulmonary trouble, and like many others of that day, was ordered to Asheville, North Carolina, for cure. He continued to edit your publication by remote control and in his spare time developed a hobby of writing articles about local places of interest, illustrating them with photos of his own taking. Then he decided to print these articles in a little magazine, which he named "Pictures and Pencillings." Being unable to find a local printer who could (or would) do the printing to his liking, he had Mr. Henry O. Shepherd send some printing equipment down from Chicago, and established the French Broad Press. (French Broad is the name of a local river.)

I was a compositor in the French Broad Press and in constant association with Mr. McQuilken. How well do I remember the letterheads he used. There were but two lines of printing—"The Inland Printer" set in 18-paint Engravers Old English Extended, and under this, in much smaller type, the single word "Chicago," all printed in dark blue ink.

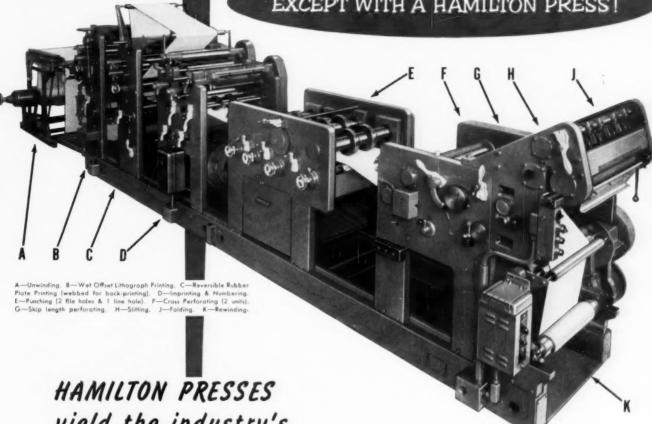
When Mr. McQuilken closed his plant and returned to Chicago, I started my venture as an employing printer, naming my little shop "The Inland Press." After more than fifty years this shop is still in operation under the same name, though ownership is now changed.

-B. Geo. Barber, St. Petersburg, Florida

(We hang our head in shame. This "red type" business is one that got by us. An "alert" staff member copied the descriptive matter from a book in the library and didn't tumble to the fact that "there ain't no such thing" as red type.)

"YOU CAN'T COMPETE WITH A HAMILTON PRESS

EXCEPT WITH A HAMILTON PRESS!



yield the industry's HIGHEST LONG-RANGE ECONOMY & PROFITS!

> You "bet on a sure thing"! Just as sure as your printing plant is Hamilton-equipped, you can out-earn less fortunate competitors! Here are the invariably proven facts—proved by this country's leading

business form printing plants, over almost a quarter-century:-

HAMILTON PRESSES:

- Provide the lowest over-all unit costs!
- 2. Operate at the highest top speed—well over 500 ft./min.
- 3. Assure practically uninterrupted production!
- 4. Require the lowest setup & make-ready time!
- 5. Afford the lowest upkeep time & expense!
- 6. Embody the greatest versatility & adaptability!
- 7. Provide the finest register control and accuracy!

How much could Hamilton's unequalled performance improve your balance sheet? You may be missing a "good bet"! Find out now!

Members of Hamilton's customer-family buy "Leadership Insurance"-

the same outstanding leadership consistently held by Hamilton's advanced column of research and development engineers.

LEADERSHIP THROUGH PIONEER RESEARCH"

When a quantity job is desired and economy required, MANIFEST BOND satisfies the strictest demands . . . for it provides the same "feel" and appearance as more expensive sheets.

The moisture content of MANIFEST BOND is controlled electronically during the paper-making process...assuring that every sheet has just the right amount of moisture. This in turn reduces static electricity...making for smoother performance in all printing processes.

MANIFEST BOND'S greater bulk - exceptional

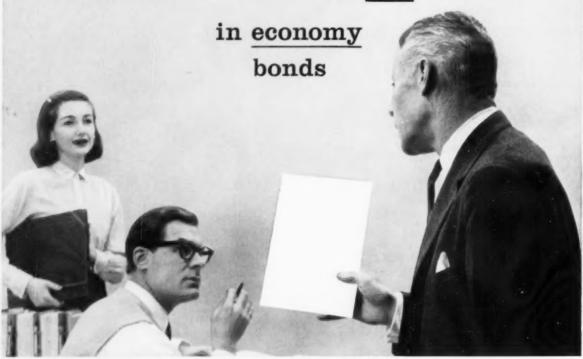
in an economy sheet — not only reduces make-ready time, but results in smoother impressions...producing a better-looking job throughout the run.

Surface-sized for better "erasability," MANIFEST BOND comes in six striking colors and a new, brighter, whiter white.

Find out for yourself why MANIFEST BOND is the economy leader... and how it can lead *your* business to greater savings. Ask your Eastern Corporation Merchant for a free sample packet today.

wherever economy counts first in business

Manifest Bond is 1st choice



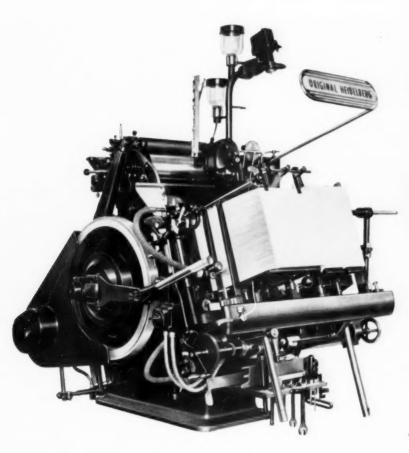
Atlantic Manifest

EXCELLENCE IN

Manifest Bond

MANIFEST BOND
MANIFEST DUPLICATOR
MANIFEST MIMEO
MANIFEST LEDGER

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE - MANUFACTURERS OF QUALITY PAPER AND PULP MILLS AT BANGOR AND LINCOLN, MAINE - SALES OFFICES: NEW YORK, BOSTON, PHILADELPHIA, CHICAGO AND ATLANTA







ORIGINAL HEIDELBERG

does the rest!

Here are just a few of the work-absorbing features which only Heidelberg gives you ...

AUTOMATIC WASHUP CENTRAL "ONE-SHOT" LUBRICATION TOGGLE LEVER DRIVE "FLICK-O-WRIST" IMPRESSION CONTROL

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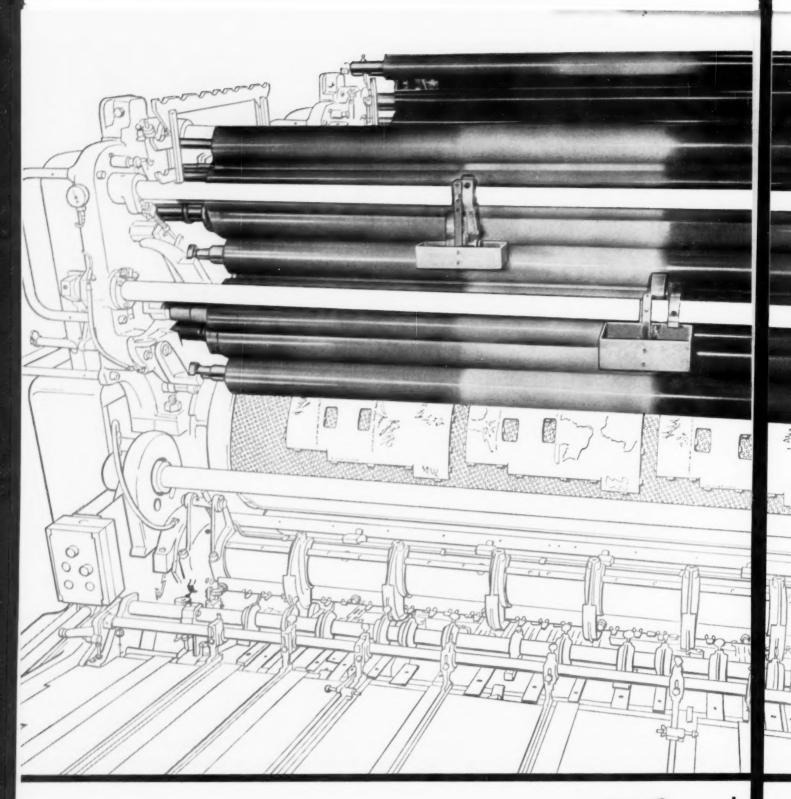
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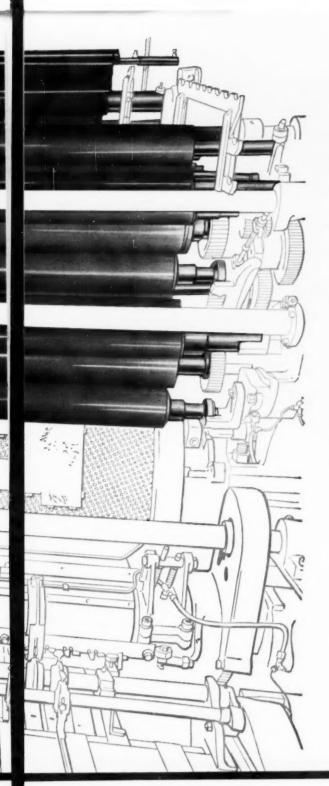
the best thing next to a printer



The Dayco Color Separator

The Dayco Color Separator (only mechanical color separator made) eliminates expensive roller-cutting, drastically reduces make-ready time and press time. Lets you print several colors—one time through the press—with splits as narrow as 1½" and no color mixing.





From fountain to form Daycos roll out ink smoothly for livelier reproduction

For every press position—ductor, distributor, angle, vibrator or form—there's a job-proved Dayco Letterpress Roller to help you print more sharply detailed half-tones, more realistic solids.

You get smoother ink distribution because rigidly controlled manufacturing methods make Daycos perfectly true in diameter. And Daycos stay permanently true because their specially compounded synthetic rubber won't melt or swell, regardless of press speed, length of run, heat, humidity, or weather conditions.

In the form position Daycos lay ink with a deft, sure touch. Their satin-smooth surface is soft and resilient, their tack unmatched, giving every printing face the ink coverage you want.

Try Daycos on your presses. You'll see that they save money 3 ways:

- 1. Daycos reduce press downtime because they never need resetting;
- 2. Daycos hold their face longer—give more miles of perfect inking in the form position;
- When Daycos finally do need resurfacing, they can be re-Daycoed like new at far less than their original cost.

Ask your Dayco Representative how to multiply your press capacity and increase your profits with Dayco Color Separators and Dayco Fountain Dividers. Without cutting a single, valuable roller you can run two, three or more colors through your one-color presses with splits as narrow as 1½ inches.

Get full information from your Dayco Representative or write Dayton Rubber Co., Dayco Div., Dayton 1, Ohio.



The Dayco Fountain Divider

The ideal fountain divider for split color and all other fountain uses, the Dayco Fountain Divider is absolutely leakproof, quickly installed, easily adjusted and cleaned. It is sturdily constructed for years of economical service. Fully Guaranteed.



Dayce Rollers . . . for Offset, Letterpress, Newspaper, Gravure, Analin, Coating,
Graining, Steel Mills.

Dayco Offset Blankets. Dayco Fountain Dividers. Dayco Color Separaters.

West Coast Distributor, Tillicum Rubber Co., Lacey, Wash.



The business end of a printing press is one place where FALPACO coated blanks and folding bristol demonstrate the results of painstaking paper research and development. Here paper must be uniform in formation and coating to overcome uneven color absorption that cuts down production and quality.

FALPACO blanks and bristols are smoothly

and evenly coated — high in finish and color to accurately reproduce every highlight, middle-tone and solid, without expensive makeready.

Yes, Falulah brands save money by being right . . . by doing a good job without the delays that burn up money, materials and manpower. Specify FALPACO on your next job and see the difference.

Ask your paper merchant for the



FALPACO FAN SWATCH samples.





When you buy a refrigerator or a car, you consider factors beyond the equipment itself. For example, what is the reputation of the manufacturer? What kind of guarantee and service are provided? Are parts interchangeable and readily available? Is the manufacturer likely to go out of business, leaving orphan equipment without parts or service and a low resale value?

And when you buy printing equipment, you examine the same factors even more closely!

Consider the company that manufactures the Speed-Flex line, Western Gear Corporation. Established in 1888, the company today with its six plants is considered one of the nation's leading manufacturers of special machinery. Consider that \$750,000 worth of interchangeable parts are carried in stock, all components of Speed-Flex equipment ready for immediate shipment when required. Check into the service record of Orville Dutro & Son, Inc., design-

ers and sole distributors of Speed-Flex, with offices in Los Angeles, Chicago and New York, and with men in the field at your service whenever required. And, note that this service has been usually without charge, regardless of when the machine was purchased.

These are only a few of the things that constitute the unseen values behind Speed-Flex, the press that out-performs others as much as six to one and can double your stationery and form printing volume.

Write today for the Speed-Flex profit story!



UNITED AIR LINES ANNOUNCES

A New Standard of Air Freight Service! In the latter part of April the first of five new DC-6A Cargoliners® will join the United Air Lines fleet. Added to the

ten all-cargo planes we have now, these new DC-6As will increase our all-cargo

space by nearly 70%.

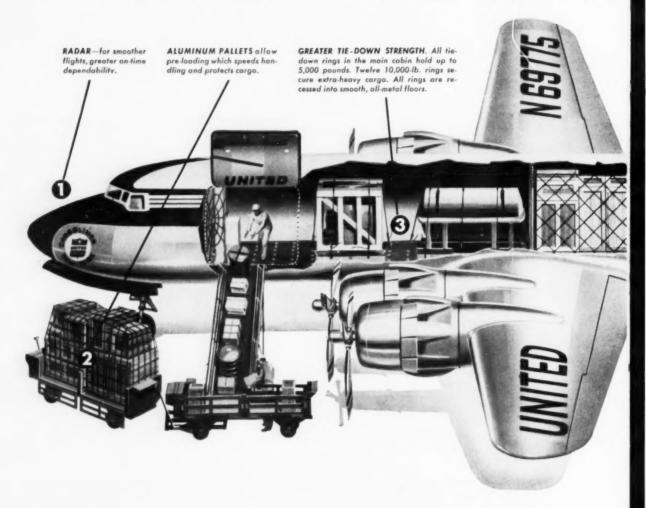
United's DC-6A Cargoliner is not only a new plane, it is a different plane. It incorporates many advanced and exclusive features. It carries up to 30,000 pounds of cargo, at a speed of 300 m.p.h. It ac-

commodates single pieces up to 76" x 81" x 115", and up to 8000 pounds.

In addition to this big and growing all-cargo fleet, you are also served by our regular Mainliners, including United's DC-7s-which provide the nation's greatest 365 m.p.h. cargo lift. And from United Air Lines you get these exclusive "extras"-

Telemeter Air Bill. Special new equipment and United's vast communications system makes possible the handling of

Many exclusive features for greater



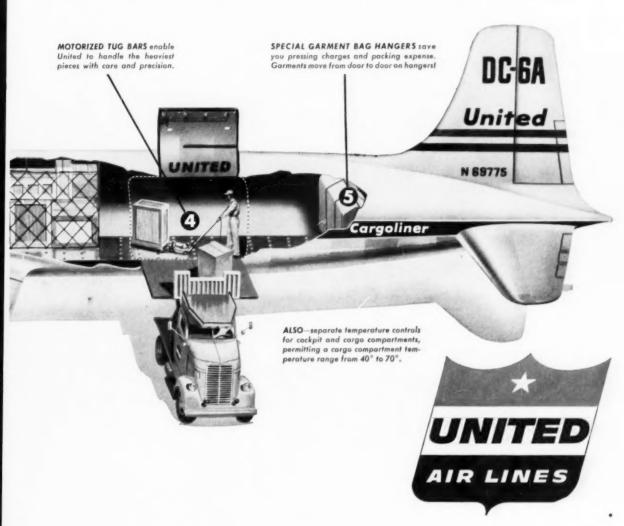
NEW DC-6A CARGOLINERS

complete air bills by wire. Advance notice of expected arrivals is possible now—while shipments are still in the air. This means the consignee can have pickup arrangements completed when the plane arrives.

Reserved Air Freight Space on All Equipment. An important United Air Lines exclusive. On request you can get advance reserved space on any United plane to any of the 80 cities on our route, and on connecting world-wide carriers.

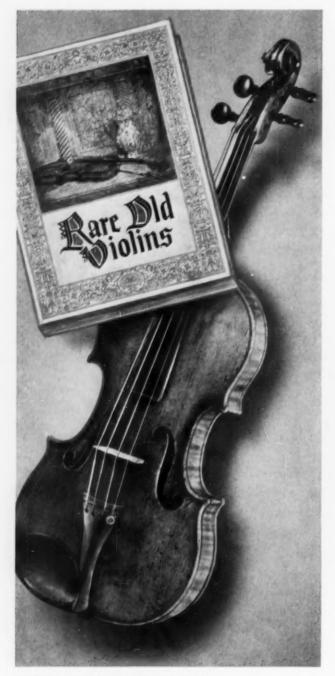
These exclusives may seem like special handling to you—but they're just part of United's regular routine. Such service features plus the new DC-6As add up to just one thing: A completely new standard of air freight service for you. For service or information call your United Air Lines Freight Representative or write for new booklet on air freight tailored to your needs! Cargo Sales Division, Dept. IP-3, United Air Lines, 5959 South Cicero Avenue, Chicago 38, Illinois.

shipping convenience, speed, protection



Double coated offset at no extra cost!





This 1712 Stradivarius from the famous Lyon Healy collection was the solo violin of Henri Wieniawski. renowned virtuoso and composer. Valued at \$35.000, it is shown in the Lyon Healy "Rare Old Violins" catalog. This 92 year-old Chicago firm, largest exclusive music company in the world, has 95 per cent of its catalogs "Printed Letterpress" by Printrile of Chicago.

"Printed Letterpress"

...is like a Stradivarius Violin

For some 250 years, violin makers have tried to match the craftsmanship of Antonius Stradivarius whose instruments reached the height of perfection in 1700.

Artistically and historically, there is a direct comparison between a Stradivarius violin and a Letterpress printed piece. Both are outstanding for fine craftsmanship and brilliance of tone.

All other printing processes have as their aim the desire to match Letterpress quality. None has completely succeeded, because Letterpress is accurate, achieves fidelity and consistency.

But, unlike genuine Stradivari violins which are valued from \$10,000 to \$80,000, Letterpress printing today costs no more and frequently costs less than other processes. Modern platemaking, as exemplified by the precision electrotype which faithfully duplicates the original, has helped Letterpress remain competitive and superior.

Let your Letterpress printer and electrotyper show you how to get the most out of your printing. Confer with them about your next printed piece. Remember, if it is worth printing, it deserves Letterpress.

Specify it by name: Print it Letterpress!

It's off the press now . . . the I. D. Robbins 24 page booklet, "The Present and Future of the Printing Processes," . . . and every buyer and producer of printing should have a copy. Write for it today!



JNTERNATIONAL ASSOCIATION OF ELECTROTYPERS AND STEREOTYPERS, INC.

Dept. IP, 701 Leader Building, Cleveland 14, Ohio (Letterpress U.S.A. from an Electrotype)



Remodeling Ideas

Oxford
Papers
HELP BUILD SALES

JUST as Stevan Dohanos has pictured here, the "Here's How" booklets of a host of manufacturers of do-it-yourself products have sparked projects like this in homes across the nation.

The makers of these products, like the publishers of many fine magazines, use Oxford Papers to tell a story more effectively. Printers say that Oxford Papers make pictures look more like the product itself. If you would like to see some examples, call your nearby Oxford merchant or write us direct.



This insert is a sample of the letterpress results you can get on



POLAR SUPERFINE ENAMEL is Oxford's finest letterpress enamel paper, admirably suited for de luxe advertising pieces, annual reports and other jobs where the highest quality color process or black and white halftone reproduction is demanded. Polar Superfine has a bright white color with no undertone. It is coated two sides with selected pigments, adhesives and plasticizers assuring extremely high gloss, maximum smoothness and a superb printing surface.

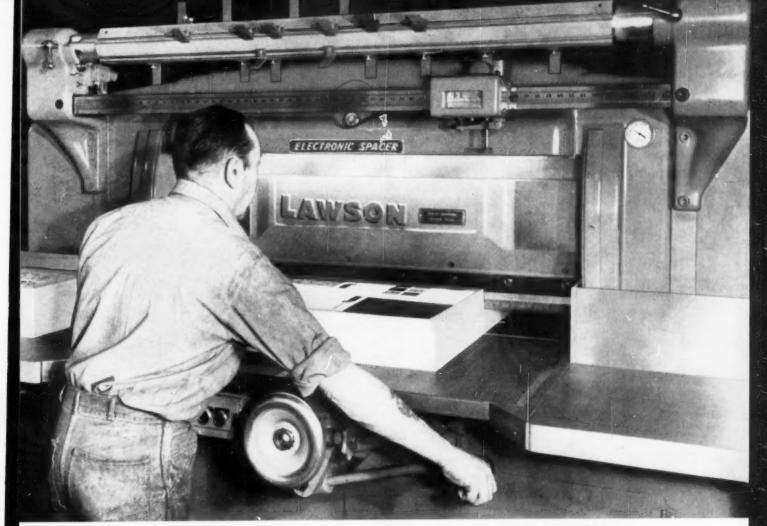
MAINEFOLD ENAMEL, for letterpress, is exceptionally well adapted for color process as well as black and white halftone reproduction in the form of booklets, catalogs and folders. It is a bright white enamel paper, coated two sides, with excellent surface smoothness and ink affinity. Mainefold features particularly fine strength and durability for heavy-duty folding requirements.

MAINEFOLD ENAMEL COVER is a companion line to Mainefold Enamel. Coated two sides, it has bright color, high gloss, fine surface uniformity and the additional strength necessary for use as covers for annual reports, publications, booklets, menus, divider pages and similar jobs.

TWO VALUABLE AIDS: (1) The OXFORD PAPER SELECTOR CHART helps you select the right grade of paper for each job. (2) The OXFORD PAPER COST CALCULATOR quickly gives the exact cost per 1000 sheets for common weights and sizes of printing papers. Ask your nearby Oxford Merchant or write us direct.

Nation-wide Service Through Oxford Merchants

Albany, N. Y. W. H. Smith Paper Corp. Asheville, N. C. Henley Paper Co. Atlanta, Ga. Wyant & Sons Paper Co. Augusta, Maine Carter, Rice & Co. Corp. Raftimers, Md.
Asheville, N. C Henley Paper Co.
Atlanta, Ga Wyant & Sons Paper Co.
Augusta, Maine Carter, Rice & Co. Corp.
Baltimore, Md The Mudge Paper Co. Bethlehem, Pa Wilcox-Walter-Furlong Paper Co.
Bethlehem, Pa Wilcox-Walter-Furlong Paper Co.
Boise, Idaho Blake, Moffitt & Towne Boston, Mass Carter, Rice & Co. Corp.
Boston, Mass. , , , , . Carter, Rice & Co. Corp.
Storrs & Bement Co.
Buffalo, N. Y Franklin-Cowan Paper Co. Charlotte, N. C Caskie Paper Co., Inc.
Henley Paper Co.
Chicago, III Bermingham & Prosser Co.
Bradner, Smith & Co.
Marquette Paper Corporation
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Des Moines Louis Remaissham & Proper Co.
Detroit Mich Chang Stayon Paper Co.
Fresna Calif Rlake Mothit & Towns
Gustonia N C Henley Pager Co
Hartford Coan Green & Low Paper Co. Inc.
Dallas, Fexas Graham Paper Co. Dayton, Ohio The Whitaker Paper Co. Des Moines, Iowa Bermingham & Prosser Co. Detroit, Mich Chope Stevens Paper Co. Fresno, Calif. Blake, Moffitt & Towne Gastonia, N. C. Henley Paper Co. Hartford, Conn. Green & Low Paper Co. Inc. Storry & Rement Co.
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High Point, N. C. Storrs & Bernent Co. Indianapolis, Ind. MacCollum Paper Co. Kalamazoo, Mich. Bermingham & Prosser Co.
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Kansas City, Mo Bermingham & Prosser Co.
Carlo Dana Ca
Knoxville, Tenn Louisville Paper Co. Little Rock, Ark Roach Paper Co.
Little Rock, Ark Roach Paper Co.
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Louisville, Ky Graham Paper Co.
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Manchester, N. H C. H. Robinson Co. Memphis, Tenn Louisville Paper Co.
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Sensenbrenner Paper Co.
Minneapolis Minn Wileys Maches Laffinder Co.
Nashville, Tenn Graham Paper Co.
Nashville, Tenn
ison Platen, Com Bulkiey, Dunion & Co.
(Division of Carter, Rice & Co. Corp.)
Storrs & Bement Co.
New Orleans, La Graham Paper Co. New York, N. Y Baldwin Paper Co., Inc.
New York, N. Y Baldwin Paper Co., Inc.
Bulkley, Dunton & Co., Inc.
Green & Low Paper Co., Inc.
Kennelly Paper Co., Inc.
The Whitaker Paper Co.
Oakland, Calif Blake, Moffitt & Towne
Oakland, Calif Blake, Moffitt & Towne
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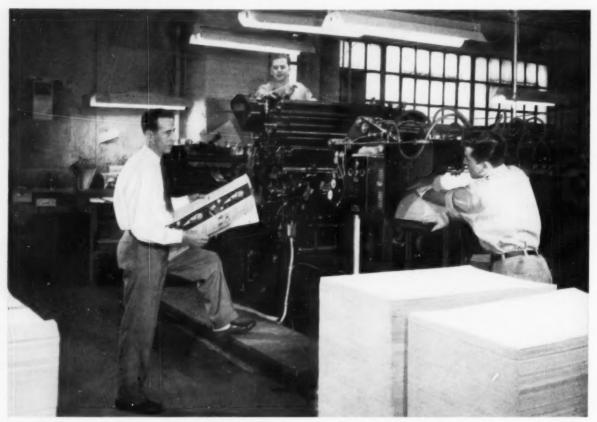
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DISPENSER POCKETS SIGNS BEHIND GLASS LABELS IDENTIFICATIONS **GUARANTEES** DIRECTIONS OIL CHANGE TICKETS



KLEEN-STIK PRODUCTS, INC.

7300 WEST WILSON AVE. . CHICAGO 31, ILL. Pioneers in Pressure Sensitives to the Trade

Write TODAY for your FREE KLEEN-STIK IDEA KIT of samples that help you self

THIS AD

alerting
businessmen
to the
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of their
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appeared in
Nation's Business
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Modern Industry
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The Reporter
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Rough Notes



neenah says:

be subtle

demand attention

in your business letters





by using

old council tree bond

a 100% rag paper by

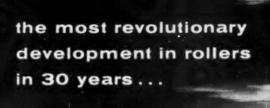


You pay attention to 100% rag paper when it is used for money, stocks, bonds, policies, diplomas and legal papers. And you can't help but notice a letter when it is typed on 100% rag bond such as Old Council Tree Bond. It subtly commands your attention.



To plan business stationery that will be PREFERRED, ask your printer for a free copy of the "Neenah Guide to Preferred Letterheads."

neenah paper company . neenah, wisconsin



a fabulous new synthetic

FOR OFFSET AND LETTERPRESS ROLLERS MADE BY

SAM'L BINGHAM'S SON MFG. CO.

EXTRON rollers are non-porous. Inks cannot penetrate. Tests showed that after inks had dried on Extron rollers for weeks, they cleaned easily. In normal operations you can go from black to yellow without trouble.

EXTRON rollers are soft, yet so strong they will not rule cut. Uneven type will not affect the resilient surface. They will not take a permanent set.

EXTRON rollers have superior tack and a micro-finish surface for better printing qualities. (When used

on offset presses, the superior tack of Extron rollers cleans the form. Because Extron is non-abrasive, it does not wear the form.)

EXTRON rollers do not swell nor shrink, are not affected by cold, heat or humidity.

EXTRON rollers at the present time are being made only for automatic presses in certain sizes. For further information about this completely new roller for offset and letterpress, contact your nearest Bingham factory.

*PAT. PENDING



the Right Roller right away

Home Office CHICAGO ATLANTA CINCINNATI CLEVELAND

DALLAS DES MOINES DETROIT HOUSTON INDIANAPOLIS KALAMAZOO KANSAS CITY MILWAUKEE MINNEAPOLIS NASHVILLE OKLAHOMA CITY PITTSBUEGH SEARCY, ARK. ST. LOUIS SPRINGFIELD, O. TAMPA, FLA.

RUBBER...COMPOSITION...VULCANIZED OIL...and now EXTRON ROLLERS

Line

Thousands try, but some ingrained superiority lifts a very few to stardom. You'll recognize this same quality in Rising Line Marque Writing papers ... style that's exclusively theirs, old world richness, new world crispness. Created by Rising Paper Company of Housatonic, Massachusetts.

Rising
FINE PAPER AT ITS BEST



Only Simonds puts a micro-mirror finish on the all-important face side to give you a substantially *stronger* cutting edge. An edge that's keener, yet requires sharpening far less often.

Add to this, Simonds special face-side taper — concave ground for added clearance... and you know why Simonds Paper Knives give you freer, cleaner cutting, and more of it between sharpenings.

These two exclusive features of Simonds Paper Knives eliminate rubbing against stock, reduce knife wear — cut your cost of cutting.

Made of Simonds own S-301 Steel, you can bank on "Red Streak" Knives to give you long, trouble-free service. Many standard sizes are carried in stock by Simonds Distributors in all principal cities.

For Fast Service from Complete Stocks

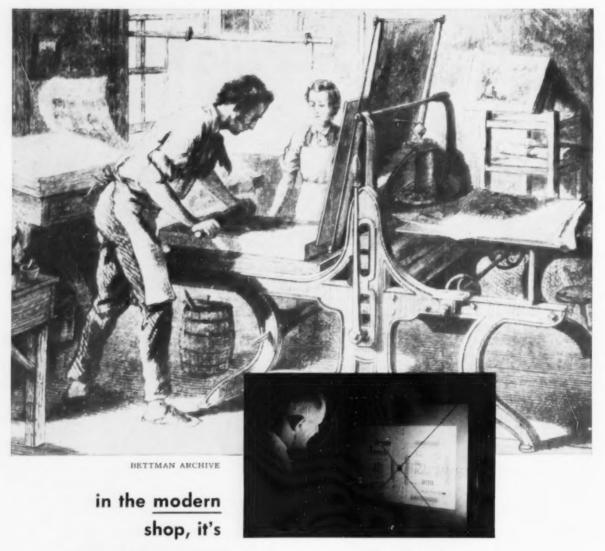


SIMONDS Industrial Supply DISTRIBUTOR



Factory Branches in Boston, Chicago, San Francisco and Portland, Orogon, Canadian Factory in Montreal, Que., Simonds Divisions Simonds Steel Mill, Lockport, N. Y., Heller Tool Co., Newcomerstown, Ohio, Simonds Abrasive Co., Phila., Pa., and Arvida, Que., Canad





ANSCO Reprolith Film

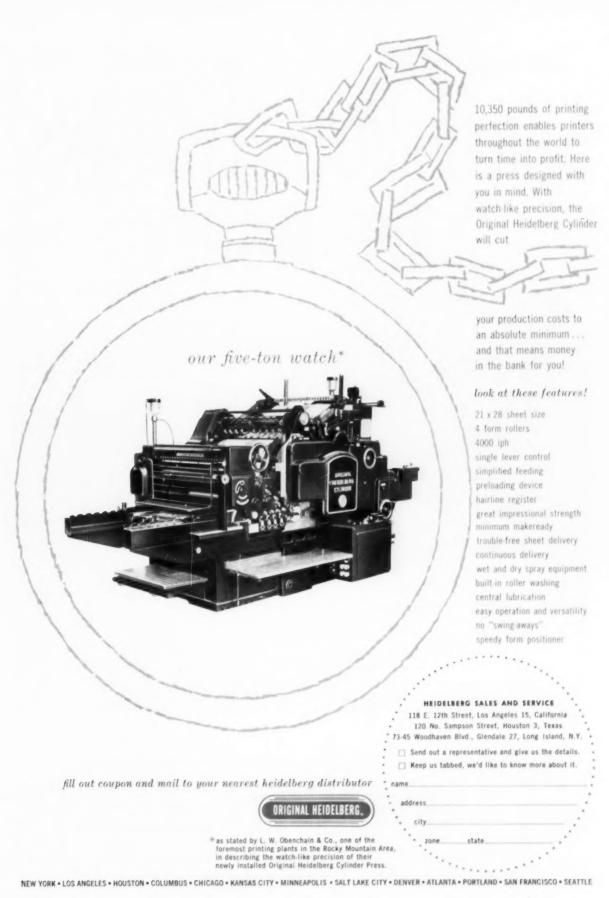
Ansco Reprolith Ortho Film delivers the goods on high contrast and full ortho sensitivity. Makes better copies of your line and halftone originals, in black-and-white or color. With this versatile film, you can use filters to improve copy rendition, cut down on negative handwork.

Ansco Reprolith Pan combines full pan sensitivity with high speed and contrast. Ideal for direct halftone and line separations from color originals.

For maximum density and contrast, use Ansco Reprodol Developer. Really fast . . . available in units making 5, 10 and 25 gallons of solution. Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. "From Research to Reality."

ANSCO ...

graphically the finest since 1842



Printers report how...

SPHEREKOTE TYMPANS SAVE MONEY

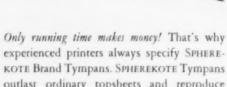


"Only running time makes money for us. SPHEREKOTE Tympans outlast other topsheets many times over. They cut downtime tremendously and save us money by giving us more running time," says

Ralph Box, Plant Supt., Haddon Craftsmen, Inc., Scranton, Pa.

"One of the many ways in which SPHEREKOTE Tympans save us time and money is that there is less ink build-up on SPHEREKOTE Tympans than on ordinary topsheets. What's more, SPHEREKOTE enables us to clean up any ink build-up much faster," says

Ken Crane, Supt. of Printing at Haddon, and President of Scranton's local International Club of Printing House Craftsmen.



surface of SPHEREKOTE Tympans is formed

of millions of tiny, super-tough glass beads. This rugged surface results in far fewer press stops and gives months of extra wear per year. And, because the glass surface of SPHERE-KOTE Tympan Covers has no affinity for ink, there is less ink build-up; less first impression offset. SPHEREKOTE Tympans save money!

outlast ordinary topsheets and reproduce sharper, cleaner single or multi-color printing. The secret's in the surface. The marble-like





Why Miller Company puts TIMKEN bearings on all press cylinders of new offset press

THE Miller Printing Machinery Company specifies Timken[®] tapered roller bearings for all cylinders of its Miller E.B.CO 22" x 34" offset press. This decision is based on the Miller Company's past experience. They know first-hand how Timken bearings minimize friction and wear, maintain precision. Here's why:

Timken bearings maintain permanentalignment. The tapered construction of Timken bearings lets them take radial and thrust loads in any combination. Cylinders stay aligned.

Wear and maintenance are reduced.

Timken bearings practically eliminate friction, save power. That's because they're geometrically designed to give true rolling motion and precision manufactured to live up to their design.

Timken bearings cut lubrication costs. They hold housings and shafts concentric, making closures more effective. Lubricant stays in; dirt stays

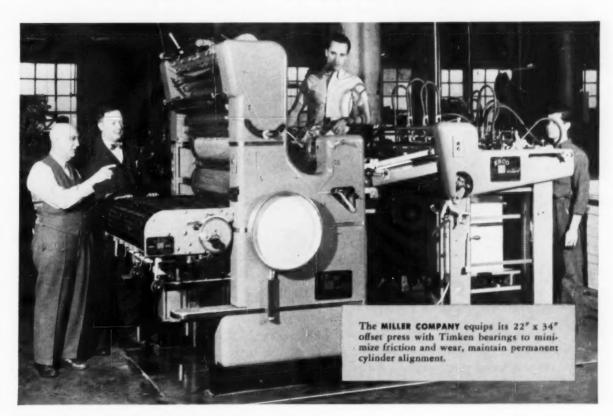
And Timken bearings normally last the life of the press. One big

reason: they're made of steel so fine we have to make it ourselves to get it. No other American bearing manufacturer takes this extra quality step.

Specify Timken bearings for all the equipment you build or buy. Look for the trade-mark "Timken" on every bearing. The Timken Roller Bearing Company, Canton 6, Ohio. Canadian plant: St. Thomas, Ontario. Cable address: "TIMROSCO".



This symbol on a product means its hearings are the hest.





SMOOTH TO MILLIONTHS OF AN INCH

Surface finish of high quality Timken bearing rollers and races is so smooth that it takes a profilograph to measure its smoothness. This instrument measures surface variations to a millionth of an inch, as shown at the left.







Slow shipments gave Sammy a temper quite rare As wild as a lion, as cross as a bear.



Sam's calm as a clam now, he's found out at last That RAILWAY EXPRESS is dependably fast!

The big difference is

Reduced rates on shipments of printed advertising matter can mean big savings to you. Whether you're sending or receiving, whether your shipment is big or small, no matter where you ship...it pays to specify Railway Express. You'll find it makes the big difference in speed, economy, and safe, sure delivery.

Call your local Railway Express Agency for details.

These new rates mean substantial savings on shipments of printed advertising matter in rail Express service

DISTANCE UP TO	CHARGE WILL BE	DISTANCE UP TO	CHARGE WILL BE	DISTANCE UP TO	CHARGE WILL BE
150 miles	4f per lb.	1150 miles	9¢ per lb.	2500 miles	15¢ per lb.
400 miles	5¢ per 1b.	1550 miles	11¢ per th.	3000 miles	17¢ per 1b.
750 miles	7¢ per 1b.	2000 miles	13¢ per th.	over 3000	19¢ per lb.

Plus valuation coverage up to \$50.00

Yes, you get valuation coverage of \$50.00 on shipments weighing up to 100 lbs.—and above that weight, a valuation coverage at



... safe, swift, sure



ANNOUNCEMENT

of interest

TO EVERY

TRADE, BOOK

OR

COMMERCIAL

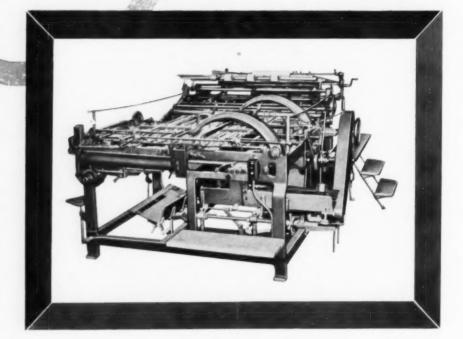
The Dexter Folder Company, for the first time since 1949, is planning to manufacture a limited number of Dexter No. 191-A Book and Job Folders.

The decision to offer the 191-A Jobber once more was based on the numerous inquiries received from the bindery industry as to the availability of this machine.

If operating conditions in your plant are such that a knife-type folder is best suited to your needs, this is a unique opportunity to secure a machine that has been known for many years as the standard of the industry.



Maximum Sheet: 44 x 58". Minimum Sheet: 19 x 25". Standard Folding Arrangement: 4 right angles and Parallel 32. Parallel Sixteen Attachment available if desired. Equipped with Cross Continuous Feeder.

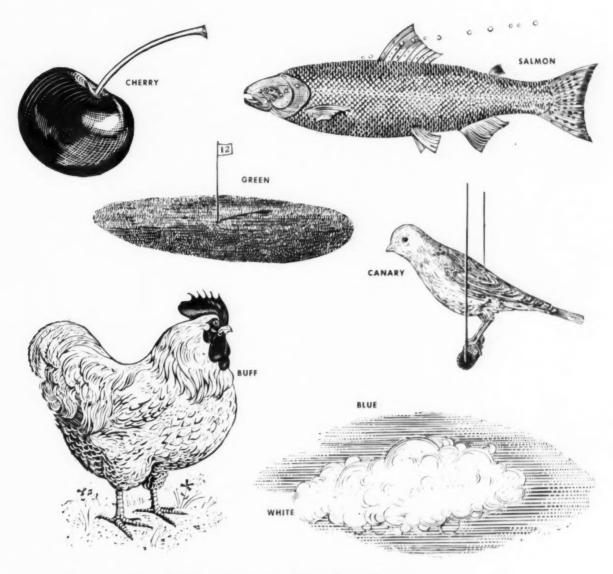


For detailed information contact your nearest Dexter representative.

DEXTER FOLDER COMPANY

GENERAL SALES OFFICE

330 WEST 42ND STREET, NEW YORK 36, N.Y.



You can offer a world of color when you use Hammermill Index



Both Hammermill Index and Hammermill Post Card help assure trouble-free pressroom operation because they come in weather-tight packages that preserve the paper's balanced moisture content.

WHEN you print your filing cards, display pieces, tags, and advertising folders on Hammermill Index (formerly Deeplake Index), six attractive colors give your printing a lift. Hammermill Index comes in cherry, green, salmon, canary, blue and buff, plus bright white.

You'll get trouble-free runs because the uniform surface and balanced moisture content enable Hammermill Index to run smoothly—letterpress or offset. And Hammermill Index is tough. Recommend it to customers who demand superior durability. The popular Hammermill Post Card (formerly Deeplake Post Card) is the perfect companion for Hammermill Index. It combines quality with economy for utility bills and return mailing cards.

Capitalize on the sales appeal of the name *Hammermill* to sell more index and post card jobs. Both grades are available from Hammermill Agents in 125 cities. Hammermill Paper Company, Erie, Pa.

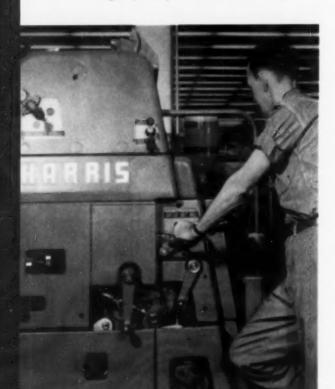
Hammermill Index

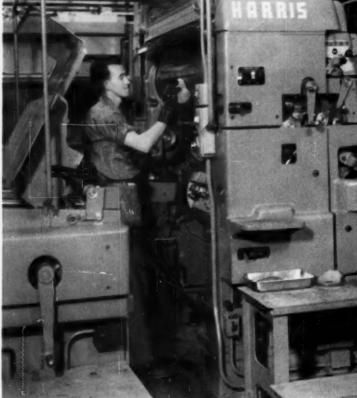


EACH SHEET is rear gauged and side gauged on the fly, at full press speed. Entire registering mechanism rides on a positively controlled carriage.

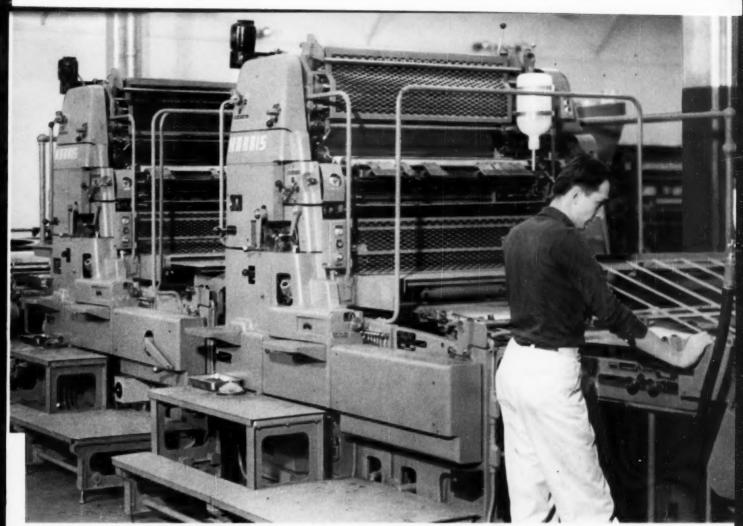


OUTSIDE CONTROLS for inker and dampener are designed for quick, precise adjustments; add greatly to operator's safety and convenience.





HINGED BRIDGE between printing units swings up at turn of crank, permits easy access to cylinders for makeready and adjustments.



Harris Model MDB, 36 x 43" two-color metal decorating press at Crown Cork & Seal Company, Philadelphia. Photos by William Richards

May we tell you a little about the newest Harris offset press?

Once in a while a new product comes along that pretty well sums up the business philosophy of its maker.

This new metal decorating press is such a product it's a good example of the way Harris-Seybold operates.

First of all, this press was not the work of Harris-Seybold alone. Leading metal printers worked closely with Harris engineers to develop it. As a result, this press is considered a major advance in metal decorating equipment.

For example, this model sets a new standard for accuracy of register in multicolor metal printing. Like Harris paper-printing presses, it prints from bearers. It uses the patented Harris multi-roll inker. It includes a number of improved magnetic and electronic devices for controlling the stock. And it operates at high productive speeds with ease and safety.

The engineering work on this press is measured not in weeks or months, but in years. The first press was not assembled until its components had been given exhaustive tests in Harris laboratories. Pilot models were installed in the field to further

this research under actual production conditions.

Word of the new press model's fast, quality production has spread rapidly among can companies. Several are now in operation in different sections of the country. And more are under construction in response to the demand from the metal decorating industry.

Naturally, this pleases us. But our biggest satisfaction comes from knowing that this new press embodies the same careful planning, organized research, skilled engineering and meticulous craftsmanship that distinguish our paper-printing presses. We are proud to put the Harris nameplate on it.

Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.



HARRIS PRESSES

Harris Presses - Seybold Cutters - Harris Litho-Chemicals Special Products - Cottrell Presses - Platemaking Equipment Macey Collators



LABELS WITH DENNISON new 8300 LINE GUMMING

Dennison comes through — with the ideal label gumming for textiles. Here's firm adhesion — plus clean peel — for many varieties of cotton, woolen, rayon and nylon fabrics.†

An answer to your needs — a gumming that sticks tight yet peels cleanly and easily, leaving little if any trace on the fabric. Any residue of gumming can be removed by rubbing lightly or moistening with water.

Choose your label stock. Dennison Peelable Textile Gumming is available on supercalendered stock, No. 8316 or white Kromekote[®], No. 8391.

Ask your paper merchant for sample sheets of new Dennison Peelable Textile Gummed Paper.

Dennison offers a complete line of gummed papers: White and Colored Label Papers — Heat Seal Papers — Pyroxylin Metallics — Kromekote[®] Gummed Papers — Day-Glo[®] Gummed Papers — Silkote[®] Gummed Offset and Gummed Hollands,

†Since there are so many different varieties of textiles, it is advisable to test fabrics for adhesion and peelability before labels are printed.





FIND OUT NOW WHAT THIS new *modern* plastic binding system

CAN DO FOR YOU!



NOW you can bind all types of literature with MODERN

WETAL LOUSE-LEAS

This handsome, elaborate free book, "Manual of Modern Plastic and Loose Leaf Binding" is waiting here for you. You, as well as every executive member of your staff, should read this idea stimulating report on plastic binding. It illustrates the many advantages of a GBC Binding System in your Or-

ganization. It explains completely the 1001 applications that will save time and money and increase the efficiency of your business as well as add prestige and readership to all printed material. Send for your free copy today. The supply is limited!

GENERAL BINDING CORPORATION 812 W. Belment Avenue Chicago 14, III.



FOR MODERN PLASTIC BINDING

- It's Prestige Building
- It's Economical
- It's Versatile
- It's Distinctive

IT'S LOOSE LEAF and INTERCHANGEABLE

Standard GBC punch pattern accommodates Wide-Back or Narrow-Back plastic binding as well as new GBC metal loose leaf binder.



FIRST CLASS

Permit No. 36621 (Sec. 34.9 PLAR) Chicago 14, III.

BUSINESS REPLY CARD No postage stamp necessary if mailed in the United States

54-Postage will be paid by-

GENERAL BINDING CORPORATION 812 W. Belmont Avenue Chicago 14, III.



Use this Postage Paid MAIL CARD FOR YOUR FREE BOOK

NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

Eisenhower Decision

Speeds Business Plans

Printing business probably now on more even keel, as result of Eisenhower decision. Business in general calming down, going ahead with plans. Many companies will now release promotional plans, direct mail advertising, for more and more commercial printing. Business analysts now think last half of '56 will definitely be up from first half, won't level off or decline as predicted earlier . . . trend up for whole year and may carry over into '57. Any way you look at it, it will be a big and good year for printers.

ATF Now Selling Presses Made by W. German Firm American Type Founders and Koenig & Bauer, W. Germany, join forces . . . ATF selling-servicing in U.S. complete K&B letterpress line: 6 sheet-fed flat-beds (15x20 to 37x53), 4 sheet-fed rotaries (33x46 to 52x76), web-fed rotary publication & business forms presses, 16-64 page newspaper presses; stereotype equipment. Agreement pools engineering & manufacturing of both companies. Details in April IP.

Corporation and Excise
Bill Gets Action Soon

Bill extending corporation and excise taxes for year beyond April 1 will get action soon in House of Representatives. No relief in sight yet for small corporations or individual taxpayers but pressure for cuts may show up when bill gets to Senate. Administration against any immediate cuts.

Printing Business Low In Failures, D&B Says Your chance of staying in printing business much better than in many other lines. Dun and Bradstreet report only 19 out of every 10,000 printing and publishing concerns failed in 1954 . . . only other industry with lower ratio: lumber. Failures mean business closed up owing creditors money . . . not orderly liquidations, mergers, etc. 60% firms failing started within 5 years, had inexperienced management.

'55 Direct Mail Volume Hits \$1½ Billion High Direct mail advertising dollar volume hit new high last year . . . close to \$1% billion, rise of 7.3% over 1954, according to Direct Mail Adv. Assn. Fifth year in row when American business spent more than billion dollars for this type of advertising . . . no slumps, volume up each year.

(Over)

NEWSLETTER

(Continued)

PIA's Brackett Quits; Taymans Succeeds Him Big news in Printing Industry of America, Inc. James G. Brackett, general manager, resigned, but will remain in consulting capacity. Executive Committee of PIA named Bernard J. Taymans, asst. general manager, to succeed him. Details on page 79 this issue of IP.

ATF Introduces Web-Fed, High-Speed Offset Press American Type Founders introduced Green Hornet, new web-fed commercial offset job press, claims up to 25,000 11"x17" impressions per hour--two colors one side or one on each side. Uses any uncoated offset stock from light-weight bond up to 80 lb. offset. One-man roll lift simplifies reloads. Details in April issue of IP.

Miehle Stock on Market; Buys Rest of Dexter Co. Miehle Printing Press & Mfg. Co. stock made available to public first time Feb. 21. Issue oversubscribed first day at \$24 per share. Miehle purchased 50% of outstanding stock of Dexter Folder Co. not now owned for approximately \$2.9 million . . . has owned other 50% for many years.

Two Associations Join
To Promote Letterpress

Photoengravers and electrotypers have joined forces to promote letterpress printing. Special committees have been named by American Photoengravers Assn. and International Assn. of Electrotypers & Stereotypers.

Printing Sales Up 10% Last Year in New York Printing sales dollar volume in New York City last year went 9.96% above 1954 total, which was 3% higher than 1953 figure, according to New York Employing Printers Assn. In 10 years since World War II, volume for all branches rose little more than 100% to all-time high of about \$1 billion.

Hammermill Diversifies

Hammermill Paper Co. has diversified its lines . . . now has control of Watervliet (Mich.) Paper Co., which makes coated book, cover, litho, post card and label stocks.

Printers' December '55 Hour Average was \$2.39 Printers were earning on the average of \$2.39 per hour in December, \$95.36 per week, and were working an average of 39.9 hours, said report of U.S. Labor Dept. Printing, publishing, allied industries had highest earnings of any.

Paper Week Feb. 19-24 Celebrated in New York New York celebrated Paper Week Feb. 19-24 when American Pulp and Paper Assn., Technical Assn. of Pulp & Paper Industry staged annual parleys . . . 4,000 mill execs and technical men reviewed 1955 when paper & board output hit new high of 29,896,000 tons.



Speed Up Your Planning for Greater Profits

- · Steadily declining profit percentage figure in printing industry should generate quick action
- · Problem among printers is how to reverse trend and put profits in line with other industries
- · Here are some suggestions by a New York City printer for increasing your annual net profit

★ The subject of greater profits in 1956 takes on added significance after perusing the General Motors report for the past nine months. It shows a net profit after taxes of better than 10 per cent.

Let's compare this result with the average return for contributors to the Printing Industry of America Ratio Studies:

1950-5.38%	1953-3.53
1951-3.96	1954 - 3.47
1952-3.75	1955- ?

A review of these figures shows a steadily declining return on sales in spite of constantly increasing volume for the printing industry during the years under review. We must guard against the lethargy produced by increasing sales.

Now this question arises: "How do we reverse this trend?" Naturally, each plant is different and concentrates on different problems. You may find that in a particular plant one thing is controlled better

By Harold M. Kaufman Controller, Pundick Press, New York City

than another. If this article stimulates any thought on a previously overlooked topic, then we can say we have made some progress in attacking the problem.

In order to evaluate any expense control program properly, you first must have a consistent system of expense classification so that you may have a sound basis of comparison from year to year.

Every job ticket must be costed as close to billing date as possible and an analysis must be made of every deviation from the estimate.

Insurance coverage should be reviewed periodically—both fire and workmen's compensation. For fire insurance, appraisals should be made frequently, say every two or three years. Inventories should be in good order, with frequent weeding out

of old and unusable items. Workmen's compensation insurance may run to astronomical heights, with rates in heavily industrialized areas as high as 3 per cent. Therefore, a careful accident analysis and safety program is a must. The insurance company reserves on pending claims should be reviewed carefully each year, since they have a great impact upon the eventual establishment of your rate.

The group insurance program should be analyzed in conjunction with changes in union agreements to see whether you are duplicating benefits both directly and through payments into union welfare funds.

Some plants may attempt to maintain a stable working force which may often be in excess of its normal needs. Payroll costs now are composed of many items:

Payroll wages + welfare + holidays + vacations + social security, unemployment and disability insurance taxes + workmen's compensation insurance + automatic overtime situations + etc.

Any unnecessary payroll expense means a substantial reduction in your net profit. Remember, if labor is not producing, the entire cost comes out of the bottom line of your financial statement.

Locating Overmanned Centers

A report that can be prepared rather simply by any plant maintaining a cost system can be most helpful in locating overmanned centers. It is an analysis of chargeable and nonchargeable time by departments and by shifts. Those of you who have never had such a report prepared will find it most illuminating. Incidentally, it is always a good procedure to compare the daily time cards with the daily job cards to see that you are charging for all hours paid for.

Another cost that rises almost obscurely is the expense of shipping and delivery.

Pandick's Kaufman Has CPA Background



ant treasurer of Pandick Press, Inc., New York City. This article was presented originally as a talk to various printers' organizations in New York and New Jersey. Mr. Kaufman is a certified public accountant, and has taught in the Bernard M. Baruch School of Business Administration of the College of City of New York for five years. For some years he was engaged in public practice of accountancy with a national firm and later in his own name. He served in the Coast Guard from 1942 to 1945, emerging as Chief Warrant Officer in Pay and Supply. Mr. Kaufman is active in the New York State Society of Certified Public Accountants, and has presented a number of papers, served on com mittees and has written articles. He has been with Pandick Press since 1948. Mr. Kaufman became a Certified Public Accountant in New York in 1941. He graduated with a Bachelor of Business Administration degree from the Callege of the City of New York in 1939.

In the major cities, with space at a premium and rentals rising constantly, the efficient use of available area becomes an important cog in the wheel of profitable operation. Using outside warehouses for peak storage problems and disposing of little-used equipment are two ways to save space. Incidentally, the elimination of obsolete equipment may also result in a substantial tax saving if the equipment is not fully depreciated.

How to Tighten Loopholes

The tightening of loopholes in accounting procedures offers many opportunities for retaining profits. Proper receiving records and approval of all invoices are essential. Make certain that all direct purchases are charged to jobs. Avoid slow billing, even if it means pushing your suppliers for prompt invoicing to you. Verify freight charges. Record postage daily. Expedite the preparation and completion of job tickets. Think of the interest on money you borrow to carry your business when "slow billing" exists.

Do you check the waste paper market periodically? And the metal market? Do you control your metal adequately? What about control of inventory? Remember, a large inventory costs more for maintenance, insurance and rent. A reduction permits the use of the additional funds for other purposes.

To achieve a satisfactory profit picture, certain tools are available and may be used advantageously. They can be grouped in three main categories: budget, comparative reports, and good management.

Of course, good management is the key to the entire program. However, if the tools are carefully used and integrated, more profit will result.

Budgets need not be formal, inflexible affairs, but may be molded to suit the needs of the business. They may be informal, prepared from previous years' figures plus an estimated adjustment for the current year. They should generally run for three-month periods and be adjusted monthly. They should be prepared on a departmental basis and used to determine a break-even point. The effect of volume in excess of a break-even point should be studied in light of its relationship to variable, semivariable and fixed expenses.

Monthly financial statements should be prepared on a comparative basis and reviewed promptly with the budget. They should be prepared as quickly after the

Confidence Is Merited By Good Performance

Today's competitive market impels a printer to hold on to a customer in order to develop a steady income, stay in business and progress. To hold on to a customer, his confidence can be earned, and retained, but it can be done only through consistently good performance.

Good performance, as we all know, consists of four things: (1) quality printing, (2) using good materials to produce it, (3) delivering on time, (4) all at a fair price. We might add one more . . . being alert to offer additional services to your customer is more important today than it has ever been.

Good performance not only assures your customer of quality work at a competitive price, but assures him of a dependable source of supply. It is the vital connecting link between your customer and your print shop.

Earning and retaining the confidence of your customers is well worth your consideration. It creates a real opportunity for your business to prosper and grow from day to day.—

Benjamin S. Berkowitz

end of the month as possible and within ten days when practicable. At the year end, the financial statements should be compared with the ratio studies prepared by the Printing Industry of America.

The results of good management are readily apparent in improved executive and employee morale. Frequent meetings should be held with key people, and budgets and financial data should be discussed. An incentive plan should be established and your key people trained for top management. Remember, the key people are in the nerve centers of your business, and it is only through them that you get the feel of the operation.

Of course it is also top management's job to analyze corporate data, such as leases, contracts, insurance programs and taxes.

The value of tax saving should never be minimized. Consider that a dollar of taxes saved is "net after taxes," and consequently is worth much more than an expense dollar which becomes subject to taxes.

Keep Abreast of Law Changes

Based on the Printing Industry of American ratio study for 1954, \$347 of taxes saved is worth \$10,000 of additional sales. Of course, it is important to keep abreast of the changes in the law which may have a serious effect upon your retention of profits.

The 1954 tax law liberalized quite a few items, particularly the treatment of depreciation, contributions and carryback and carry-forward of net operating losses.

The new depreciation patterns permit a much larger charge-off of depreciation in the earlier years, thereby reducing taxes and allowing a greater cash flow. If this cash is constantly reinvested in new equipment, tax-saved money helps to build a modern, efficient plant.

Contributions in excess of five per cent of net income may now be carried forward and used to reduce the income of later years.

Proper classification of items between expense and capital, and an analysis at year end to charge the proper period are both effective aids in proper tax accounting. The old Section 102, which penalized corporate surplus accumulation, has been liberalized to a point where \$60,000 of surplus may be accumulated without penalty.

Cost reduction is composed of intelligent planning and accurate predetermination of costs. Operations must be better planned and more expertly directed. In order to meet its responsibilities, management must constantly improve the tools it has available for the direction and control of the business.

True or False? Try Them

- 1. The old printers' rule of thumb that limits one and one-half alphabets (39 characters) as the length of a type line still holds true today.
- 2. Anything under nine-point type is hard to read.
- 3. Indented paragraphs are easier on the eyes than block paragraphs.
- 4. Roman face type is more legible than italics.
- 5. Short paragraphs are important in readability.

According to Dr. Rudolph Flesch, specialist in words, punctuation and typography, the above statements are all true. However, Dr. Flesch indicates (re: 1.) that there is a trend toward the use of double columns in pamphlets, brochures and magazines.

Stock Slips Away

When the vibration of a hand-fed job press is such that the stock slips away from the left guide pin, this can be prevented by placing a sheet of the stock in position on the tympan; cutting a diagonal slit in the tympan at the right of the sheet and folding the point over the sheet; sticking two or three layers of tape at the right side and under the slit a fraction from the fold; and smoothing the diagonal back to its right just enough so when the stock is fed into the press the elevation of the diagonal will hold the stock in place.

How San Diego Typesetter Finds Job Tickets Quickly

By putting the old practice of color coding to a modified use, the Walter A. Stanley Co., a San Diego, Calif., typesetting firm, has cut about 40 per cent from the time it previously took to locate a job ricket.

Last January the company adapted the color coding system to the job of simplifying ticket identification. Rather than writing all tickets out in longhand, rubber stamps have been used. By stamping a certain customer's name on the ticket in red, supervisors found that company's jobs in the shop immediately became easier to find among the other job tickets. The company then added green to represent a second customer, and black for all other customers. By using only this threeway break-down, the typesetting firm was able to identify at a glance the jobs of its two largest customers as opposed to all other jobs in the shop.

Before the system was adopted, an employee had to search through all of the tickets in the shop to locate a particular identification number or name. It took time. Customers often reacted violently after waiting several minutes for a ticket to be located so revised instructions could be passed on to Stanley employees.

After the addition of the second color, customers commented favorably. One asked "How do you find your job tickets so fast? It seems you no more than leave the phone than you're back on the line." This is the service that customers expect and have every right to receive.

In addition to pleasing customers, the time saved adds to the daily production time. It's obvious that when an employee needs to look through only a portion of the job tickets in the plant to locate a

Walter A. Stanley has cut the time it takes to locate a job ticket by 30 to 40 per cent, hopes to cut another 10 to 20 per cent with color plan



particular job, less time is lost than if he had to check all of the tickets.

"In six months, then, we were able to reduce the time it takes for us to find a job ticket by 30 to 40 per cent," Walter A. Stanley, plant owner, said. "By expanding this system, we hoped to cut another 10 to 20 per cent.

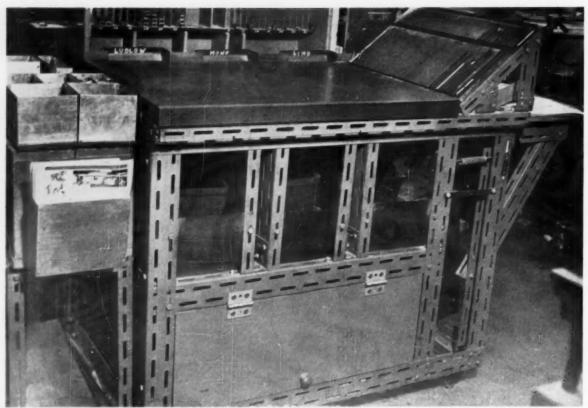
Later, four more colors were added to the system: yellow, blue, violet and brown. Each of these colors has been assigned to a particular customer, chosen on basis of volume and also on the basis that certain customers call more often than others. About one-half of the jobs in the shop now are marked with colored tickets. The rest are marked in black. The coding is accomplished by stamping out the complete ticket in a given firm's color. For example, California Printing and Lithograph Company's tickets are stamped in red. The printed portion of the ticket is black, but the redstamped name is the eve-catcher.

Using the combination of color identification—charts are posted in the shop as keys—and job numbers indicated on the tickets has also provided greater efficiency in final filing of the jobs upon completion. The two reference items make a simple filing system obvious.

For a medium-sized trade plant, the Stanley Company's color scheme has shown itself to be easy and profitable.

Names stamped in various colors at top of job ticket enable Stanley to locate any ticket quickly

(Use Time Clock)	Customer				
	Customer				
	Nº 22219	JOB	TICI	KET	
	Cust. No.	Date		19	
	Proofs Del. Promised Date				
	Description of Job:				
	Type Only	Make up		ntabular 🗌	
	TYPE FACES, Etc. METAL		TAL		
			DATE	LRS.	
			TOTAL LES.		
	Original Comp. Time (1)	Alterations (2)	Repro Pr	oofs (3)	
		Units	Repro Pr	pofs (3)	
	Units	Units	Repro Pr	oofs (3)	
	Units (1)_	Units @	Repro Pr	nofs (3)	
	Units (1)	Units @	Repro Pr	sofs (3)	



Here's a wark simplification idea devised by Krisson Printing, Limited, in London, England. It's a breakup stone with three separate chutes for Linotype, Monotype and Ludlow metal. Automatic weighing devices eliminate the disagreeable and tedious job of weighing metal manually. Note frame construction

Work Simplification Cuts Costs for London Printer

Work-saving, cost-cutting methods not exclusive to United States, British plant proves

★ In an atmosphere charged with efficiency, friendliness, and willingness to "go the second mile" in producing a printed job, there is no hesitancy about transacting business. Krisson Printing, Ltd., located several hundred yards from London's Piccadilly, is such a company. It employs 50 people, and both the company and its personnel have distinguished themselves in the printing field as the result of their adoption of a philosophy of operation and productivity known as "the Krisson way," which is identical with what we know as work simplification.

Krisson Printing leaves no doubt about the similarity when its managing director, Demetrius Comino, gives his explanation of his early start and progress in the printing business. "The story of Krisson began in 1927 when I found myself the owner of a platen press, some type, and a few reams of paper. I had no knowledge or experience in printing and very little capital, but I did have a university degree in engineering and plenty of ambition.

"Although I knew absolutely nothing about the processes and techniques of my chosen trade, I had been well trained in

By Lillian Stemp

how to define problems and then how to set about providing solutions to them by scientific methods. And as a beginner in business, I believed, above all, that the most important assets of any business were the skill, brains, enthusiasm, loyalty and cooperation of all its employees."

Mr. Comino surrounded himself with a loyal group of employees who had faith

Lubricating oils are brought by boy to various



in the future of the printing company. He soon realized that to justify their faith and retain their loyalty he needed to be able to pay them above-average rates for the industry. This goal challenged him "to make the best possible use of every individual just as it already meant making the best possible use of every machine and of every square foot of factory and office space."

By emphasizing selection of the right man for the job, and giving him good training; by focusing attention on versatility and economy of space and movement; and by providing and using the right tools for each job, Mr. Comino achieved his goal.

What he and his staff learned at Krisson Printing later was adopted and still is being put to work at Dexion, Ltd., a second company that Mr. Comino formed to produce Dexion slotted angle, a widely adaptable construction material. Says Mr. Comino, "Dexion has grown out of ideas developed at Krisson. Its success has proved that those ideas were adaptable in a far wider range than the confines of one small printing business."

Mr. Comino's organizations reflect his thinking. And because his thinking has been fashioned from sound motion economy principles which he learned in engineering, and from a recognition of the value and worth of the human being in all efforts, he has the open mind and the ability to work with others harmoniously.

In selecting jobs to improve, there was the natural inclination to tackle disagreeable jobs, the kind the Krisson people aptly describe as "soul-destroying." One of these was the job of weighing and returning used metal after a form was taken apart in the composing room. The old way was a long operation.

The better way is described as follows: "A Dexion angle structure holds a breakup stone for finished forms. To the rear of this surface are open slots leading to three chutes, one for Linotype, another for Monotype and the third for Ludlow metal. These chutes lead to three pivoted metal boxes counterbalanced within the structure by heavy metal ingots. The result is that as soon as 56 pounds of metal has entered one of the boxes, the box tips up and deposits its load in a sack hanging beneath. The sack is then removed, secured, and a printed label attached to it. It goes to the shipping department and an empty sack is suspended ready for the next load.

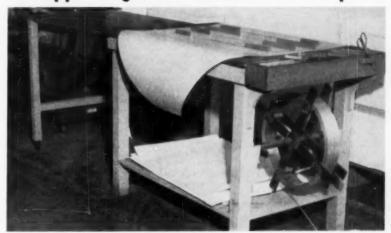
Jobs that took a lot of chasing around also were studied, and many steps were saved as a result. For example, asking the question "Why does everyone chase after material?" brought about a procedure of bringing everything possible to the pressman or putting it within easy reach. Lubricating oils are now brought around three times a week by a boy who uses a wheeled, shelved car, and the empties are removed at the same time.

What needs improvement most? There is always the problem of press delays, and (Concluded on page 77)

Color matching booth was designed to help eliminate problem of delays due to matching on the press; 3,000 color matches are on file



Disappearing Table Provides Extra Space



Work simplification idea at Reynolds and Reynolds, Dayton, provides extra table top space for pressmen putting perforator bands on press draw sheets. Table top, left, slides under top at right

★ Paraphrasing the words of the song "Anything you can do, I can do better" makes them applicable to work simplification. In work simplification no improvement is final—there is always room for the better way. For example, there is evidence that anything that Reynolds and Reynolds Co., of Dayton, Ohio, can do, they keep doing better.

In the March, 1954, issue of THE IN-LAND PRINTER, photographs and a story were carried telling how the firm simplified the operation of putting in bands for perforating on Miller Major presses. It was reported:

These improvements make it possible to place on the table a press draw sheet to which the perforating bands are to be attached. All of the necessary equipment for doing this job is included in the table. The steel bands are on a reel underneath, the drop leaf on the end of the table is raised in position; the bands are laid on the table and glue applied to them at this point. The drop leaf has been covered with a sheet of zinc so that it is easily washed off after the glue has been applied to the bands. The jar containing the glue, the brush, the scissors, tape machine and the weights for holding bands down on the draw sheet until they have dried, are all within easy reach of the pressman doing this job.

The table as pictured at that time was turned in as a suggestion by one of the Reynolds' employees, who had taken the work simplification course from Gordon R. Rohde, vice-president in charge of manufacturing and the company's leader in work simplification. Further improvement was applied to the original recommendation from a suggestion made by another employee, a man who had also been a student in the work simplification course. The principles of both of these employees' ideas were worked out and

put into effect by Mr. Rohde and Emerson Harless, manager of general services and chairman of the Suggestion Committee.

Since the original simplification, space had become even more of a problem than it was at that time. The press employees often found that there were times when two operators wanted to use the table simultaneously. There was not room to put in an extra table, particularly since it would not be in use all of the time and would take up valuable space.

When it was needed, it was costly not to have it there, so Mr. Harless and Mr. Rohde applied principles of work simplification and came up with a slide-leaf arrangement. The sliding leaf can be utilized when needed and pushed out of the way when the work is completed. The caster legs fit against the legs of the original table when the leaf slides in and take but little extra space.—LILLIAN STEMP

Cutting Forms With Border

When forms with borders are printed several up, and then must be cut apart, it is disconcerting to have the margins narrow on some, wide on others, and none as they should be. While there seems to be no foolproof method for accuracy in this respect, the practice of careful jogging to the press guides, and then test-cutting several sheets while recording cutter measurements, will in most cases suffice for an acceptable job.

Two Type Fonts in One Case

Setting type from a case where two styles of the same size type are stored will be less confusing if notches on the type are closely watched. A wrong-font type is less likely to be picked up the first time if the number of notches on the desired face is remembered.

V. TYPE STYLES IN DISPLAY

★ Now, for finer distinctions. It has been stated that our roman letters are of three kinds: old style, antique and modern. The antique was shown in Figure 44, where the roman face exhibited is old style. Subtle though they are to the casual observer, the differences between the old style and modern are decided when the letters are closely examined (Figure 45).

The most obvious distinction between old style and modern is seen upon comparing the relationship of stems and hairlines. There is comparatively little difference in thickness of the lines in the forthe upper left-hand corner of the letter, passes over the arch at the top, then turns downward into the stem and terminates with a little upward flick. (A second stroke makes the loop.) When the pen is held at a slant, as by those who lettered the early Roman manuscripts, the arch at the top thickens gradually, that is, throughout the complete curve. The hairline portion necessarily is quite short. In

Serifs may be divided into two groups; angular serifs, terminating the ends of the stems and hairlines, as at the top of "n" and at both top and bottom of the "d;" and cross line serifs as at the bottom of the "I" and "p," the top of "y," and on most capitals.

The serifs of old style types are characteristically bracketed where joined to the stems, whereas in some modern faces,

MODERN TYPE

A Manual In the Selection and Use of Type and Ornament

DISPLAY



By J. L. FRAZIER

mer, whereas modern roman types are distinguished by a rather decided contrast between the thin and thick elements. To appreciate the other distinctions, it must be kept in mind that all type design is influenced by handwriting.

Whenever we write with a pen, the downstrokes are heavier than the cross strokes. Consequently, the vertical lines are thicker than the horizontal ones in every well-designed type. Fundamentally, the difference between an old style and a modern letter is in how the pen is held. To write old style, the nib of the stub type pen is slanted with relation to the line of writing, while for modern the pen is held at right angles to the line. These two positions of the pen naturally influence differences in curve and finish.

The stroke for the lower-case "a," for instance, begins with the small point at

Modern Type Display

OLD STYLE—JANSON

Modern Type Display

MODERN-BODON

Figure 45

doing modern-style letters, however, the pen is held at right angles to the line of writing; the expansion of the line does not commence until the downward stroke is begun. The arch in modern letters is, therefore, a rather long, thin hairline. Delicate blending and ease of line are characteristic of old style type, which is less accurate in construction but far more graceful than the modern style. The more notably the Bodoni alphabets, there is no such finishing touch. In Scotch Roman, a transitional type, more modern than old style, however, the serifs are bracketed to the stems.

Obviously, harmony is closer between two old-style romans or two modern romans than between a modern and an oldstyle. In fact, it is seldom advisable to combine the two forms.

Modern Type Display

Modern Type Display

ITALIAN-CLOISTER OLD STYLE

Figure 46

regular modern, on the other hand, is businesslike rather than esthetic, and also brilliant in color.

Serif formation in modern and old style type faces differs very decidedly. The serif at the top of old style tilts in conformity with the slant of the pen, whereas the horizontal serif peculiar to the modern (Figure 45) results from the perpendicular position in which the pen is held, making a hairline as it moves along horizontally. These characteristics of tilt and perpendicularity appear in all lowercase letters and to a more limited extent in capitals, and are particularly noticeable in the Cloister "o".

Roman old-style faces are in turn divided into two groups: (1) those that follow closely Italian forms, as, for instance, Cloister, an adaptation of Jenson's 'white letter," and (2) those of Dutch extraction, like Caslon (Figure 46). The former are somewhat heavier and more monotone than the latter. Harmony is better between two of one class than between a face of one and one of the other. Forum capitals, an Italian form, make more sympathetic display for Cloister than for Caslon, although one should not fear a combination of the two kinds of roman old style, especially if the heavier type is used for display.

This being a work on display, not on type per se, little more along this line can be offered. It is well to say—to complete the record—that there are transitional forms combining old-style and modern characteristics. Of these very few styles, now rarely seen, Scotch Roman inclines toward the modern and Cheltenham toward old style. In the very early years of printing from type, there was a hybrid style combining qualities of Gothic (black letter) and Roman (white letter) that Goudy simulated in Goudy Thirty.

There are styles of widely different degrees of tone (blackness or lightness of color) that family relationships bring in harmony. Notable examples of this idea

Lingerie Blouses

common sense

ANTIQUITY

Speed and Motion

ATTENTION

INVESTMENTS

Coal Mines

DIGNITY

Figure 47

are found in the Cheltenham, Caslon, and Cloister families, which are pleasing, legible and thoroughly consistent as to design in all elements. The handsome Goudy group, representing this family relationship, is shown in Figure 48.

Types characterized by curves, distortions, etc., are not necessary and, in fact, are generally harmful. However loudly champions of freakish styles may shout—and try to justify their liking for what is not likable by saying it is "invention"—such cannot long prevail. Such characters as we refer to as harmful have nothing in common with the essentially legible styles that must be employed for text matter, and would not be acceptable for it.

Some of the less extreme decorative styles may be employed effectively on jobs that involve only a few lines, but success is usually due to the fact that no other style is used and because there is little matter for the reader to comprehend. Trouble is bound to arise when such styles are associated with others, especially of their own kind. A clash is almost as inevitable, too, when such ornamental types are combined with standard romans having the fewest "distinctive" features.

Type faces should not be selected because they are unusual, novel, and distinctive. Some legibility and considerable dignity must be sacrified to secure those qualities. The most legible types, plain romans, are of old forms, permitting of little modification without sacrifice in other and more important features.

When one has assured himself that two type faces may be associated agreeably, he must remember that the introduction of a third increases his opportunities for going astray, for the third must harmonize with the other two. A fourth, it is evident, must have remarkable fitness if it is to harmonize with the other three. One must weigh carefully any reasons for the employment of a third or fourth style before taking the chances which follow its use.

More than two styles in a design are not necessary in one out of a thousand jobs. In fact, and we know we are repeating a thought already expressed several times, the use of two styles is almost never required. Although it may result in the strongest contrasts of all, change of face is only one way of obtaining emphasis—and by far the most dangerous one, too.

Type faces may be likened to tools. Obviously, we may become more adept in the use of few than with many. Since it requires much practice to develop facility in the use of a tool, it is a question with how many type faces one may become adept. Each distinct class, if not every individual type, requires a different sort of handling for maximum effectiveness.

Naturally, the more one works with a given style, the more opportunities he has for finding out what such requirements are. Surely, too, it is better to be master of work in Lydian or Bernhard, for instance, than to attempt to do work in many styles and varieties and be ordinary. Furthermore, it is better to be able to produce variety of effect with one style of type than to follow blindly some unoriginal style in different forms of letters. Those who do the best work use all but exclusively the face they like most.

If the number of faces in use is to be restricted, provision must be made for a proper range of size and quantity so that the one series, or two, will meet all requirements. This adequacy of supply has its effect from an economic standpoint as well, for it does away with the setting of "try" lines, as well as the needless setting and distribution of lines which do not fit —or which it is found will not harmonize with the general scheme.

Attention is now due to the appropriateness of type to the character of the work. None will deny that an atmosphere may be imparted to a message in print by the character of the type dress. Type suggests a mood not merely by the information it conveys but by its appearance (Figure 47), its surroundings, and its arrangement. If the qualities of the type denote the characteristics of the advertising in which it is used, the message must make a stronger impression. A bold type face, for instance, might properly be selected for the advertisement of a tractor, but it would be inappropriate for the advertisement of a milliner or a dealer in diamonds and pearls. Beauty and daintiness are required to represent such articles.

While recognizing the suggestive qualities of some type, we must realize that no kind of business demands a certain kind

Goudy Catalogue

Goudy Catalogue Italic

Goudy Oldstyle

Goudy Italic

Goudy Cursive

GOUDY TITLE

Goudy Bold

Goudy Bold Italic

Goudy Handtooled

Goudy Handtooled Italic

Figure 48

of type. With a good face of medium tone, say Lydian or Bernhard Roman, printing for all kinds of concerns may be handled, each business motif being suggested, as it quite effectively can be, by the size of type and manner of arrangement.

The conclusion must be that it is not necessary to have at one's disposal many styles of type in order to give appropriate treatment to the work of every customer. Legible type appeals to all. Therefore, when a designer or compositor is asked to convey certain impressions-straightforward declaration, elegance, dignity, astounding importance, etc.-as the copy may suggest, he can accomplish his object by bringing to his aid all the devices of display. It cannot be denied that the faces play a part, but that part is to present information legibly and pleasingly, through harmony and unity, rather than to suggest any particular line of business, object, or quality by the type used.



Prepress Procedures Include Cut Handling, Lockup, Final Proofs

Equipment builders for printing industry need to come alive to their customers' needs, start making devices that will aid and speed premakeready procedure to hike production, cut costs

A 16-page form locked in standard chase with two crossbars. This kind of lockup is recognized in the trade as standard. Imposition is head to head, with the feet of the pages in the two inside rows to the short bar. Heads will not line up unless pages in these two rows are both perfectly square and exactly the same depth. Photo courtesy Wm. E. Fell Co., Philadelphia

★ Cut mounting has been a subject for discussion and research for a number of years. Vandercook has come forward with an excellent system which uses base cast in a special mold in a stereotype box from standard Linotype or Monotype metal. However, to thousands of printers the equipment necessary would mean an increase of from one-fourth to one-third in capital investment. Even a printer with a plant worth \$40,000 to \$50,000 would hesitate a long time before he dug up the amount of money necessary merely for cut mounting equipment.

Most printers can afford a plate gauge and the saw blades necessary for work on zinc and copper cuts. Beyond that they will have to depend upon their engravers for help with blocking. About two years ago one of our local engravers came back from the national photoengravers' convention almost hipped with the idea of type-metal base. He was ready to undertake supplying cuts so blocked if the local printers wanted it and would coöperate with him on the metal problem. There it ended. Apparently the local boys were still willing to use the old, unreliable, "good-enough" wood.

We all recognize the undesirability of wood for cut bases; yet premakeready has Third of Four Articles

By VanCourtright Walton

Production Manager, University of Texas Press

been done with it, and can still be done with it. However, the elimination of nails and the adoption of adhesives for cut mounting have seriously complicated the premakeready of wood-base cuts.

The use of thermoplastic adhesives for cut mounting makes possible flush-trimmed cuts. This in turn results in better makeup. But it also has disadvantages. The first of these is unequal absorption or emission of moisture by the wood before the plate is mounted. This occurs because the pores on one side of the block are sealed by the plastic. Thus a block can be warped before the cut is fastened to it. The block cut is then run through the block leveler or type-high machine, and out comes a "ready-to-print" plate which has a flat, level base but which is dished or humped on its printing face.

Interlaying Made Impossible

The second of the disadvantages is that interlaying is impossible. If a cut is low —or high—anywhere inside its edge, the defect can be remedied only on the bot-

tom of the block. It has been pointed out many times by both engineers and competent pressmen that it is silly to expect a hard, close-grained piece of wood almost an inch thick and maybe only two inches square to bend a thousandth of an inch or more when the force of impression is applied. Those who object to resilient material in the form are quite right. A form containing parts which "breathe" at every printing stroke is likely to do some startling things.

The printer who desires to do what he can with premakeready on wood-base cuts can have his engraver mount them without adhesive, using only enough nails to hold them through his block leveler. Then, when the printer corrects them with the aid of his plate gauge, he can easily lift a cut from its base if he finds an interlay necessary.

An open line engraving or a light, open halftone will usually print better if leveled slightly under type-high—down to .916-inch. Seldom should a cut be leveled over type-high. A tint plate or a halftone consisting mainly of dark elements with a few highlights might be brought up to .920-inch. Any additional pressure should be secured with an overlay. Except possibly for tint plates, the size (over-all print-

ing surface) has little or nothing to do with height.

Cuts should be leveled (with the aid of a plate gauge) in the composing room, and should be squared up after leveling. One of the functions of the department charged with leveling cuts should be the preparation of overlays. An overlay should be made for every halftone after it is leveled and before it is inserted in the page or other makeup with which it will print. The new biscuit overlay is easily and quickly made, can if necessary be put on the press immediately, and does not shrink as a chalk overlay does. These overlays are filed under the job number and name, and go to the pressroom with the locked form.

For 500 years, stone men have been locking forms consisting of type pages each made up with a slug at top and bottom and nothing on the sides. Slug machine composition has brought pages having no head and foot slugs—a makeup which can properly be described only as sloppy. To locate and hold the pages in their proper positions, the stone man inserts furniture in the gutters and next to the quoins.

In the previous article a style of makeup was mentioned which includes marginal material. This material would of course be metal strip sawed accurately to size. A lot of printers, including pressmen, will shout, "Workups, workups!" But why? Properly made-up pages containing only printer's materials—that is, accurate materials—will not work up; and this newly suggested makeup procedure would save the stone man a great deal of time.

The stone should simulate the bed of a press: It should have stops representing bearers and ink plate, and clamps like the bed clamps so that the chase can be locked in position just as it will be locked on the press bed.

Chase Must Be Lifted for Check

When the preliminary lockup and check for lift are made, the chase must be free so it can be lifted to make the check. When this is completed, the form should be unlocked, clamped in position, and relocked as it should be for printing. It is now checked for line-up. When the stone man is satisfied with the line-up, he releases the clamps and slides the form onto a tilt-top form truck.

The next step should be a position sheet and a proof for final reading pulled on a precision proof press. When the stone man has lined up and approved the position sheet and the reader has given his O.K., a preliminary spot-up should be pulled and spotted up. This proof press, while in the composing room, will probably be in charge of a pressman who can take care of making the spot-up sheet.

The form is now cleaned and slid back onto the form truck ready for the press. The position sheet, reader's O.K., preliminary spot-up sheet, and overlays accompany it to press.

In the pressroom, it is slid onto the bed of the press, located to the position sheet, and clamped in place. The preliminary spot-up sheet is hung, the overlays pasted into position, and a sheet pulled for press inspection. In most instances the press should now be ready to run. It should never require more than 30 minutes to get a press started. Ten to 15 minutes usually will suffice. And note: the form has not been unlocked and re-locked since it left the stone except, maybe, on the proof press by the stone man himself.

There is but one hitch in this procedure. To date, the only form truck which will pass between a Miehle press and its feeder, or which can be lowered to the level of a Miller's bed, is one that is built in Switzerland.

Some Advocate Precision Chases

Some printers advocate the use of "precision" chases made of steel stock wider than usual, with not more than one crossbar which apparently is not removable. In discussions of these chases I remember no reference to the tightness of lockup nor the transportation of forms to and from the press. If the form is to be lifted from the stone and slid across the floor to the press, then a tight lockup with relocking on the press bed will be necessary. Since the sides of a precision chase are rigid, the stone man will be inclined to make tighter lockups. Tight lockups are the primary cause of sprung chases and bridged, arched, or domed forms.

Bridged forms are the primary—perhaps the only—cause of workups.

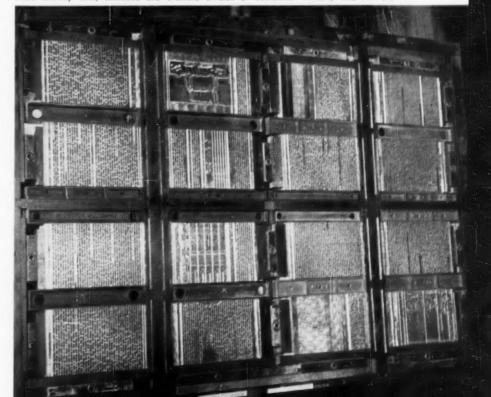
It may be that the bright boy who invented crossbars had a stronger chase in mind. A more important accomplishment is greater facility in lockup and line-up. Since lockup is not intended to be tighter than that used by the pressman for printing, and the form is not to be lifted once it is locked, there is no reason why a standard chase will not be adequate.

Standard Chases, Removable Bars

For book and booklet work on 25 by 38 or larger presses, standard chases with three or more removable bars will greatly facilitate lockup and line-up. The bars should be spaced so that the heads of pages will come against them. Lockup pressure is then applied to the side and foot of a page only. The points from which line-up progresses-the heads of pages-are all the same and all as nearly fixed and rigid as possible. Variation in the depth of a page, though slight, is not transmitted to another page. Pages of slug composition which are slightly shorter on one side cannot throw their heads and those of adjoining pages at an angle and drive the stone man half crazy trying to get them aligned.

It may be argued that pages made up in a precision makeup gauge will have no variation in size. This is a happy thought and well worth following. But when we say "no variation" and "exactly the same," we are inclined to mean, and desire to be understood, that there will actually be no variation. Although the human element (Turn to page 104)

A 16-page form locked in a standard chase with three crossbars. The imposition in this illustration and one on page opposite are the same except that here heads are all to the bars and quoin pressure is applied to the feet of the pages where slight variation in alignment is unimportant. Photo courtesy Case, Lockwood and Brainard Division of Connecticut Printers, Inc., Hartford



Screen Process Screen Making Must Be Done Carefully

Ninth of a Series

By Victor Strauss

Presentation Press, New York City



- · First screen attempted should be 12 by 18, best for small work
- · Follow suggested hints; you'll have little difficulty making a screen

★ You will remember that the screen is a wooden frame across which stencil cloth is stretched tautly. Our first step in making a layout for the frame is to establish the inside dimensions. It is obvious that the screen must be large enough to accommodate the image we want to print, and as image and stock in most cases are almost identical in size, the size of the stock can be the starting point for the layout of the screen.

But the screen is not only the printing form of the process; it also serves as the fountain. All other printing processes have their independent fountains. Only in silk screen do we have an integral fountain. Sufficient ink for a number of prints is poured directly onto the screen. Our layout consequently must provide enough room for the ink, and as the squeegee, too, stays in the screen during printing, room must be provided for it.

Advance Information Needed

But even these three items—size of sheet to be printed, space for fountain, and space for squeegee—do not afford enough information to make the layout of the screen. We must decide on the style of printing before we can complete the layout of the screen.

Make corners of frame carefully as shown; do not use corrugated fasteners on mitered angles



It is important to note that the squeegee is pushed from right to left and left to right alternately. Consequently, we need fountain space on both sides. The sheet is placed with its longer dimension between the two fountain areas, each of which should be not less than four inches wide. The width of the screen is determined by the other dimension of the sheet, to which two inches is added on top and bottom for clearance. We need this extra space for freedom of movement when operating the squeegee.

Our first screen should not be too big, but it should nevertheless be useful: a 12- by 18-inch sheet size is practical for greeting cards, place mats and small posters, for example. Now we have all the information for the layout of the inside of the screen.

Next comes the frame itself. First, its shape: Should it be deep and narrow, or wide and shallow? Consider the nature and use of the screen and you will arrive at the correct answer almost automatically. Remember that stencil cloth must be stretched across the bottom of the frame to make a screen out of it; the frame must be sturdy enough to support the taut fabric. It is obvious that a wide, shallow frame is much better than a high, narrow one.

There are three reasons for building the frame wide and shallow: economy, weight, and the fact that a deep frame will obstruct the operator's view of the stencil. In addition, with a deep frame the operator could easily bruise his knuckles at the beginning and end of each push of the squeegee. For a 12 by 18 screen, 2- by 2-inch lumber is sufficiently strong, but as the size of the screen is increased, the frame naturally must be built of heavier

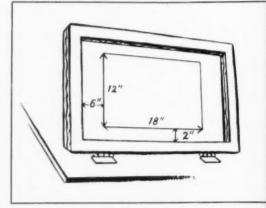
material. The frame is made of clear pine, tongued and grooved, well glued, and reinforced with a screw at each corner.

The frame should be cleaned and sandpapered inside and out. It should be level throughout and true on all four corners. Only a well built, sturdy frame should be used for the screen if good results are expected. I must warn strongly and explicitly against just slapping together any four strips of lumber, or against frames with mitered angles joined by corrugated fasteners. Such stuff simply will not do. Anyone who starts out with such poor equipment should be prepared for failures of all kinds.

How to Stretch Stencil Cloth

The frame is ready and we can start stretching the stencil cloth. Many techniques exist for stretching a screen. I suggest the old tack-on method because it is simple, easy to execute and screens stretched this way remain taut very long. To allow for a good grip during stretching, the silk is cut two inches longer and

Don't attempt too large frame at first. Consider sheet size, leave room for fountain, squeegee. 12x18 frame practical for many small screen jobs



two inches wider than the outside dimensions of the frame. The frame is clamped to the work bench and the silk is put on the frame flush with the outside edges of two adjoining sides of the frame. The two-inch excess of silk extends over the two opposite sides.

In this position, the silk is tacked down at all four corners. Do not drive the tacks in all the way; they serve only to put the silk in proper position for the time being, and will be removed during stretching. Now the silk must be tacked on solidly, first on the short side. Binding tape, which protects the silk from the nail heads, is placed over the silk in the center of the wood and forms a neat guide for the tacks.

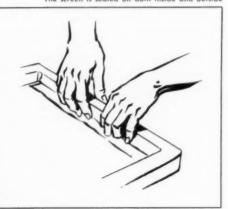
The first side requires stretching only in the direction in which you tack it to the frame. Remove the provisional tack on the far end and tack the silk by spacing the tacks a half-inch apart—even a little closer, if you want to make a very tight screen. Remember to stretch the binding tape along with the silk.

After the short side is tacked down, the same procedure is repeated on the adjacent long side. Once the first two sides are down, we face the hardest part of the job: The true stretching of the silk. This takes place on the two remaining sides. You will recall that we placed the silk flush with the first two sides of the frame and that the excess silk hangs over on the other two sides. These two inches are now needed for the hard job of stretching; they give us the necessary margin for gripping the cloth.

Check Silk for Wrinkles

We check the silk for wrinkles (sometimes a corner tack must be pulled out if the cloth needs straightening). We again put the binding tape over the silk, and we make sure that the frame does not budge. Stretching of the last two sides takes the opposite direction from the first two sides: These were pulled in the direction of the binding tape, but now we pull at a 90-degree angle to the tape. We grip

After stretching, the silk is taped carefully with two-inch kraft gummed tape on all four sides. The screen is sealed on both inside and outside





Fabric must be stretched with just right amount of tension. Don't drive tacks in all the way at first. Binding tape protects silk from nail heads

the silk tightly between the forefinger and thumb of our left hand and pull gently but firmly. Our right hand holds the magnetic hammer bearing a tack ready for nailing. Only when we are sure that the silk is really taut enough do we drive the tack in

This part of the job is a difficult one to describe or to illustrate. "Pull gently but firmly," for instance, can have vastly different meanings for different people. Unfortunately, I cannot tell you exactly how much pull is applied but I want to emphasize that you must pay special attention to this part of the job. A screen stretched too taut will burst; a screen too loose will destroy the "register" of your jobs. And, finally, please note that the screen must be stretched the same throughout; it should not be taut at some spots and loose at others.

After stretching, the screen is taped out. Remember that the screen is not only our form—the carrier of the image that we want to reproduce—but it is also our fountain, the receptacle for the ink. We must be careful to prevent ink from leaking out. The papering out of the screen is protection against leaks and should therefore be done well.

Sealing With Gummed Tape

Take a roll of two-inch gummed kraft tape and cut a full-length strip for each of the four sides of the screen. Next, pull the tape through water, wipe the excess off between forefinger and thumb, and place the tape inside the frame, a half-inch protruding over the silk and the remaining 1½ inches on the wooden frame. Pat it down with rags to soak up the excess water. The same procedure is repeated on all sides.

Next, we work on the inside of the frame. Again, four strips of tape are cut, this time to fit the inside dimensions. The tape is moistened and pasted with a halfinch of its width on the silk and the rest on the wood frame. This is a little more difficult than before, because the tape must be pasted around a 90-degree angle. However, creasing the tape before moistening it will make the job somewhat easier.

After the taping is finished, the screen is sealed inside and out. If the job is well done, no ink can ooze out of the screen.

The final step is shellacking the screen and frame. The frame, the gummed tape and approximately a quarter-inch of the adjacent silk are given two coats of shellac. Let the first coat dry overnight.

A screen prepared in this manner ought to give the best service over a long period of time.

Screen Process Manual on Art Preparation Available

Vocational education and industrial arts instructors who teach screen process printing now have an opportunity to obtain a manual outlining the preparation of art for reproduction by the screen process method. This special aid was prepared by the Vocational Development Committee of the Screen Process Printing Association. International.

"Everyone recognizes the tremendous growth in the use of screen process printing during the past ten years," Committee Chairman Bert Zahn stated, in announcing the release of this manual. "This growth is so terrific, both in the field of advertising and as an industrial technique, that it is impossible to find enough trained personnel to fill all the needed positions in a screen process operation. In addition, many users of screen process printing are not familiar with its characteristics.

"This manual outlines the work to be done by the artist and the layout man when a job is to be reproduced by screen process. It describes the factors that must be considered when any one of the three stencil methods (knife-cut, tusche, and photographic) are to be employed in running the job," Mr. Zahn concluded. Mr. Zahn is general manager of the Graphic Arts Division of the Glidden Company, Cleveland. O.

Copies of this aid on artwork preparation already have been distributed to teachers who received the first edition of the original teaching manual, entitled "Screen Process Printing." Any teacher who has not obtained a copy of this original manual may contact the SPPA International executive office at 549 W. Randolph St., Chicago 6, III. All requests should be on official school stationery.

SPPA International is the trade association for the screen process printing industry. Its members consist of processors, manufacturers and suppliers who are interested in the promotion and advancement of this industry.

OFFSET

Copy Preparation • Camera • Darkroom • Dot Etching Platemaking • Ink • Paper • Presswork • Chemistry

What Air Conditioning Can Do for Offset Plants

- · Most lithographers are aware of importance of relative humidity in plant
- · Variations in temperature and humidity affect plate and press operations
- · Here are three major steps you can consider in air conditioning your plant

P. M. Heuzey of Humitemp Corp. presented this material as talk on January 11 at annual meeting of New York Metropolitan Lithographers

You are all aware of the importance of relative humidity when it comes to printing and platemaking operations. Everyone working in a lithographing plant knows when the humidity is too high, or when it is too low.

What is humidity? What is it relative to? Relative humidity is the amount of moisture contained in the air in relation to the maximum quantity it could hold at a certain temperature. The higher the temperature of the air, the greater its ability to hold invisible moisture.

If the temperature is lowered without removing any moisture, the relative humidity is increased. If the temperature is raised without adding moisture, the relative humidity is decreased. When air cannot hold any more moisture, it is said to have reached the "saturation point." If the temperature is then lowered, the excess moisture condenses as fog, dew on the inside of windows.

In plain language, what does this mean to you? It means that you cannot touch the temperature without affecting the humidity and vice versa. It means that, in summer time, if you want a lower temperature, you have to accompany the operation with a removal of moisture, or dehumidification. It means that, in winter time, when the temperature inside the press rooms is usually hard to control, the relative humidity is going up and down all the time with a tendency to be on the low side if no provision is made to add moisture.

What Variations Can Do

What do the variations in humidity do to your plate department and pressroom operations? You know that better than I. Up to now, no way has been found to manufacture printing paper that will not be affected by changing humidity conditions. Paper, made of cellulose, is by nature hygroscopic and reactive to moisture.

Therefore, the facts must be faced; the action and effects of humidity such as wavy edges, curling, poor register, static, folder and binder difficulties must be understood and the best remedy applied under the prevailing conditions.

Wide variations in the R.H. must be avoided. A number of different conditions of temperature and R. H. are advocated by different authorities, although there is no disagreement in basic principles. In the plants in which it is possible to have a uniform condition all year round, it is generally agreed that 75° to 78° at 55 per cent is ideal. In plants in which it is necessary to have different conditions for summer and winter, 75° and 50 per cent is recommended from October through April, and 80° to 85° and 55 to 60 per cent R.H. from May through September.

What is the best and the most economical and practical way to help the lithographer? Of course, there are many approaches to the solution, all more or less related to the pocketbook. As I indicated

For a recent Iowa Products Show, Associated Lithographers, Inc., Des Moines, dressed hostesses in skirts made of bookbinders cloth and lithographed in four-color design with firm's slogan



earlier, there is a constant and close association between temperature and humidity. You have to watch both any time you want to correct either one.

There could very well be no air conditioning today if it were not for a lithographer who reported his problems to the late Willis Carrier back in 1902. The owners of the Sackett & Wilhelm Litho Corp. in Brooklyn were troubled because varying weather conditions caused the paper to expand or contract. They contacted one of the few firms which dealt with ventilation at the time, the Buffalo Forge Co., for which young Carrier was working.

Held Moisture Content Constant

Given the assignment, Carrier suggested the application of mechanical refrigeration for cooling the air and found that by cooling the air, he was able to reduce and hold constant its moisture contents. The plant he designed for the Sackett & Wilhelm people did the trick.

The basic principles of the approach used for this first installation are still used by the industry in the design of air conditioning equipment. Up to this day, the most accurate and scientific means to control the conditions of air is still through mechanical refrigeration. It does not mean that any other process is out of order; it means that mechanical refrigeration is recognized as the most advanced way to achieve the control of temperature and humidity.

Now what is available to you? What is on the market in the way of equipment that can help you solve your problems? The Lithographic Technical Foundation has a list of all manufacturers of equipment related in one way or another to the control of atmospheric conditions inside plants.

In a nut shell, what are you after? You are willing to spend some money if you are reasonably sure to get some returns for your investment. What does the investment consist of? And how much should you invest at one time? Some of the litho plants are very large, have wide open areas, and conditioning the entire plant at once is sometimes out of the question. You frequently ask yourself if you

should start with the pressroom first, or just the dark rooms, and see what happens, or perhaps the entire plate department? Then you toy with the idea for a while, seek the advice of some experts, even discuss the matter with some of your competitors.

Although the technical discoveries in the litho field are as old as air conditioning itself, the commercial exploring is fairly young and is due to the increasing requests during the recent years. To maintain a constant relative humidity, we need a unit to cool the air and dehumidify it, we need a unit to put moisture in the air and sometimes we need a unit to heat or reheat the air. The three pieces of equipment should be preferably independent of each other and assembled on the job so as to avoid complicated and bulky machinery, and afford the necessary flexibility in installation.

Dehumidifier Comes As Unit

The dehumidifying unit is what is called in the industry a "package unit." It is completely self-contained and internally wired. Most manufacturers mass produce them and they are almost completely trouble free. These units were originally designed for store applications for a quick, easy and efficient operation. The simplicity of their installation made them very popular and they were soon used in many average size applications. The water used for its condenser is recirculated through a cooling tower. In New York, they are particularly attractive to building owners and floor tenants in view of the requirements of the administrative code of the city of New York relating to refrigerating systems.

The total amount of refrigerant common to a system operating through one or more evaporators is considered the capacity of the system and determines its class. Class A system is one containing 1,000 pounds of refrigerant or over. Class B is a system containing less than 1,000 pounds and more than 20 pounds, and a Class C system contains no more than 20 pounds.

The law further says that "it shall be unlawful to maintain or operate in any building any refrigerating system containing more than 50 pounds of refrigerant except under the personal supervision, direction or control of either a duly licensed engineer or a person who has obtained a certificate of qualification."

The largest self-contained unit available is 15 tons with two 7½-ton circuits. The amount of refrigerant F-22 in each circuit is 19 pounds thus putting the largest unit in classification C, and avoiding any particular maintenance labor cost. No matter how large the installation is, just put in as many units as required as long as any one of them does not contain a refrigerating capacity in excess of 20 pounds.



When Stephen Zavodny, owner of Zavodny Printing Co., Chicago, decided to buy new affset press, six-year-old son Stevie asked to contribute the contents of his piggy bank, now takes a proud interest in new press that is "partly mine"

In order to maintain control of humidity, it is sometimes necessary to use additional heat. If the temperature is lowered, the relative humidity is increased. In winter-time or during cool days of the summer season when the ambient heat is low, the temperature must be raised to keep the humidity down. This is particularly true of buildings in which central heat is turned down in the evening and on week ends, and where a night shift in the plate department will complain about the inside conditions.

In most cases, you will find that only plate rooms are affected because in pressrooms, there is always ample heat radiation from motors to compensate for lower heat supply. Most places reheat in plate department but very seldom in the pressroom. Reheating can be done with gas heater in duct, steam or hot water coil in the duct, or by recirculation of condensing water from the dehumidifying unit, or by electric heaters. Electric heaters are very expensive from the standpoint of operating cost.

Excessive Air Flow Eliminated

After the air is cooled, dehumidified, heated or humidified, the best way to distribute it to the room is through ducts for even distribution. Ducts eliminate excessive flow of air at any point, which could cause fast drying of the ink on the paper being printed, for instance.

If you were to do something about air conditioning your plant, one section at a time, what would be the steps to take? It is hard to give a definite answer. Of course, the best way is to do the entire plant at once.

Step 1: Summer dehumidification of plate department, including stripping,

camera and dark rooms. The latter usually also have their own exhaust system. In buildings in which the heat supply is fairly normal and constant, no means of heating or reheating is required in winter since the R. H. rarely goes beyond 50 per cent under normal conditions. No humidification is required.

Step 2: Humidification of the pressroom, using a duct system and making provision for incorporation of a dehumidifying unit later.

Step 3: Dehumidification of pressroom to give a year-round control of humidity inside the pressroom.

You may ask yourself what all this means in terms of dollars. From recorded costs of installation, I should like to give you an idea, quoting some average cost figures:

Plate Department: \$1 to \$1.10 per square foot.

Pressroom: For year-round conditioning, \$1 to \$3 per square foot, depending upon the concentration of presses on the floor.

Possibly this article will help give you the answer to some of your questions on air conditioning of offset plants when a complete installation at one time is out of the question.

Lithographers' Operating Forms Are Compared in Sample Book

Lithographers who have worked out their own operating and shop forms have little if any opportunity to compare them with those used in other plants. To give its member companies that opportunity, the Metropolitan Lithographers' Association, New York City, has issued a 32-page booklet showing a selection of good forms used in large and small plants.

Practically all of the specimens came from MLA members. The showing of suitable specimens, selected by the cost committee, starts from estimate forms and runs through job instruction envelopes, camera and other departmental forms, to cost accumulation and payroll sheets. The specimens are identified as to their suitability for use in large or small shops.

An introductory note suggests three ways to use the booklet—adding to present forms some features of the specimens shown; combining features of several specimens to improve those now in use; or adopting a form essentially as shown.

Lithographers' Operating Forms is available at \$5 per copy to litho plants that are not MLA members. The association's address is 33 West 42nd St., New York 36.

Technical Forum Sponsored by MLA

Metropolitan Lithographers Association and Amalgamated Lithographers of America, Local No. 1, will sponsor a New York City television technical forum to be conducted in October by Lithographic Technical Foundation.

J. F. Perrin Heads Lithographic Technical Foundation

John F. Perrin, vice-president in charge of production for the United States Printing & Lithograph Co., Mineola, N. Y., is the new president of the Lithographic Technical Foundation. Members and directors in annual meetings Feb. 7 and 8 in New York City named him to succeed J. Louis Landenberger of the Ketterlinus Lithographing Co.

Succeeding Mr. Perrin as vice-president is Andrew Donaldson, Jr., Strobridge Lithograph Co., Cincinnati. Reëlected officers are treasurer W. F. Cornell, International Printing Ink; secretary B. S. Rosenstadt, Ardles Service, Inc., New York City; and executive director Wade E. Griswold.

New directors are Harry E. Brinkman, Cincinnati Lithographing Co.; William R. Bulkeley, Kellogg & Bulkeley Division, Connecticut Printers; Ronald I. Drake, Champion Paper & Fibre Co., Hamilton, Ohio; Sam Goller, Fine Arts Lithographing Co., Inc., Kansas City, Mo.; George C. Kindred, Kindred, Maclean & Co., Long Island City, N. Y.; Ren R. Perry, Harris-Seybold Co., Cleveland; John T. Upton, E. S. Upton Printing Co., New Orleans; and Elliott Donnelley, R. R. Donnelley & Sons Co., Chicago.

LTF's gross budget this year is \$332,000, highest in its history. Mr. Landenberger pointed out that the net budget in 1924 was \$20,000, when there were 75 elected members. Since then the roll of members and contributors has climbed to 2,200. In 1924 there were some 300 plants doing about \$75 million worth of business annually. LTF's list now shows about 6,500, with equipment 17x22-inch or larger, doing approximately \$1.2 billion worth of business annually.

Mr. Landenberger called those figures a challenge to future boards and committees. "To my knowledge," he said, "there is no source other than LTF to which the industry can turn for research and education. As an industry, the amounts spent for research and education through the Foundation are pitifully small by comparison with like sums spent by other

industries. A great deal more could be done to improve our processes. Larger budgets would greatly expedite such accomplishments in research."

As the retiring chairman of the executive committee, Mr. Perrin stressed the importance of



John F. Perrin

litho workshops using closed-circuit television. These forums, he said, are a practical means of disseminating LTF research results.



Checking in at Jan. 24 meeting of Lithographic Technical Foundation executive committee are John F. Perrin, chairman; W. F. Cornell, treasurer; Elmer G. Voigt and Carl N. Reed, board members; Naomi Berber, assistant secretary; Ralph D. Cole, education committee chairman; J. L. Landenberger, president; Wade E. Griswold, executive director; Michael H. Bruno, research manager; and Charles Shapiro, educational manager. Committee decided on items to submit at annual board meeting Feb. 7

The educational committee plans to issue this year six publications, a "Sheet Control" audio visual presentation, and a complete set of additional training materials. On the near-future schedule are "Color Stripping," donated by Canadian lithographers, "Color Correction," and a book called "Formulary."

The research department's 30th year of continuous operation saw new studies started and significant progress on all projects. The shift of emphasis to factors affecting quality, reported last year, was intensified. Major feature, according to research manager Michael H. Bruno, was production of the LTF color chart, designed to enable any plant to make its own charts simply and reliably.

Other past year activities included new techniques for studying and evaluating graininess and resolution in printing; modification and improvement of techniques for conducting ink transfer studies; redesign of the color target and continuation of masking studies; a new approach to diazo studies; investigation of new substitutes for gum arabic; work on a tannic acid-chrome alum etch with superior desensitizing powers; and comparison of halftoning techniques, including glass and contact screens, with respect to sharpness and tone reproduction.

Most important of the projects started during the past year was a study of the fundamental principles of dampening. The aim is to find the causes for the formation of water droplets on the inked image, and how they can be controlled or eliminated.

The researchers are redesigning the paper hygroscope so that it will measure temperature as well as relative humidity. A new way to study tinting was developed. "Better correlation is now being

obtained between tinting on the press and the presence of surface active materials in the paper," said Mr. Bruno.

He sees 1956 as another year of research progress. With larger budget and personnel, many projects on which progress was made last year should be brought to or near completion. Results will help to show the way to the production of more, better and cheaper lithography.

LTF Schedules 21st Workshop For East Coast Plant Men

The 21st in the series of workshops conducted by Lithographic Technical Foundation's research staff is slated for Mar. 23-24 at the Henry Hudson Hotel, New York City. Large attendance of executives and shop men from Eastern seaboard and other cities is forecast by arrangements committee chairman Edward Blank of Publishers Printing-Rogers Kellogg Corp., and past president of the Club of Printing House Craftsmen of New York

New York Employing Printers' Association is underwriting the expense in recognition of the event's great educational value and to keep the per-person registration fee down to \$5. Other sponsoring groups include the New York Craftsmen and Litho Clubs, International Association of Printing House Craftsmen, National Association of Photo-Lithographers and Lithographers' National Association.

LTF research department manager Michael H. Bruno will direct the program. The method of presentation will be the same as used for previous forums—closed-circuit television demonstrations, plus motion pictures and discussions. But the program will be new because it will include latest developments in lithographic equipment, materials, techniques.



Committee choosing judges for LNA's sixth Lithographic Awards Competition and Exhibit included (seated, from left) Paul R. Lang of Ketterlinus Lithographic Mfg. Co.; Albert J. Gross of A. D. Steinbach & Sons; Vincent Dunn, Consolidated Lithographing Corp.; George P. Hughes of Kindred, Mackean & Co.; Albert Hailparn of Einson-Freeman Co.; Nelson Ramsey of Kindred, Mackean; Robert Sultzer of Joseph Hoover & Sons; (standing) William Bulkely of Connecticut Printers; Norman Zimmerman, Haynes Lithograph Co.; R. A. Lersch, Oberly & Newell Lithograph Corp.; Clifford McGuire, Connecticut Printers; James G. Strobridge of Strobridge Lithographing Co.; Herbert Morse, LNA promotion director; Charles Audette, Niagara Lithograph Co.; Clifford Junceau, Western Printing & Lithographing Co.; and Al Soman, Brett Lithographing Co. Judges now are working on entries and winners will be announced May 10

Insurance Plan to Feature LNA 51st Annual Convention in Chicago on May 10 and 11

Presentation of a low-cost, broad coverage, fire, use and occupancy group insurance program to benefit members of Lithographers' National Association will be a principal feature of the organization's 51st annual convention May 10-12 in Chicago.

Timed for May 11, the program will be sponsored by the cost, accounting and financial management committee, whose chairman is Everett F. Bowden of the Forbes Lithograph Mfg. Co. A dramatic skit will detail the plan, and its essential features will be discussed by representatives of the underwriters and independent insurance counselors. There'll be a question-and-answer period.

The plan is said to be the first of its type ever offered by a national trade association for the exclusive advantage of its members. Providing blanket insurance for all participants, it enables LNA members to purchase fire insurance through a master policy held by the association.

A pilot survey of ten plants forecast up to 60 per cent savings on insurance costs, according to LNA. "Many plants will get broader coverage with immeasurable benefits," said the announcement. "Indirect savings will come from free appraisal and engineering services."

Coverage on special risks is available on an individual basis. Removing "the potential hazard of a co-insurance bite" is said to be particularly significant in the printing industry, where such property as plates and originals may represent large and variable values.

LNA's convention agenda also calls for a first-day talk on industrial human relations by Dr. George D. Heaton. Afternoon events will include LNA industrial relations director Quentin O. Young's summary of labor conditions. American Management Association's film, "You Are There at the Collective Bargaining Table," will show a contract bargaining session in action. Labor relations also will come up for panel treatment.

Due for May 10 is the announcement of winners in LNA's 6th Lithographic Awards Competition. Winning entries will be on view during the convention.

The agenda for May 11 lists sessions of the Lithographic Trade Platemakers' Division, the Poster Lithographers' Committee, and the Bank Stationers' Section, whose members will discuss bank automation and new equipment. At a general meeting a speaker will highlight lithography's role in advertising.

Final day features will include executive director W. Floyd Maxwell's survey of lithographic profits for 1955, and talks on management for profits.

Board of 36 Experts Judges Lithographic Awards Entries

Thirty-six leading lithographers, designers, advertising production and art directors, chosen to judge entries in the 6th Lithographic Awards Competition and Exhibit sponsored by the Lithographers' National Association, received their final instructions at a Feb. 14 luncheon in New York City. They are due to carry out those instructions during the week of Mar. 5 at the New York Trade School.

Headed by Henry Turnbull, Compton Advertising, Inc., New York City, the panel is divided into six teams for scoring hundreds of American and Canadian entries in 45 classifications. The awards catalog will be distributed May 10 at LNA's convention in Chicago.

PIP Sets First Coaching Session For LTF-PIA "Visual Economics"

Printing Industries of Philadelphia has timed for the week of Mar. 5 the first coaching conference carrying out the new Lithographic Technical Foundation-Printing Industries of America Visual Economics Program. Houston is the city where the second conference will be held during the week of Mar. 19.

The National Association of Manufacturers training director, Collin R. Winston, will train instructors in a program based on principles of economic education. Schools and more than 1,500 companies outside the graphic arts are using the basic program. The graphic arts version, in the making for two years, has been field-tested by the Joint Steering Committee, headed by John S. Williams of Philadelphia.

The aim of the program is to develop management and personnel understanding of basic economic facts involved in making companies grow and prosper. The program explains the competitive business system, and tells how industry, and printing in particular, operates in a free-enterprise economy.

New York Firm Adds Subsidiary

Corydon M. Johnson Co., Inc., Bethpage, N. Y. letterpress-offset house, has taken over Snider Associates, Inc., Westbury, N.Y., producer of exhibits and display material. Snider president Irving Mintzer continues as operations manager of the new Johnson subsidiary at the Westbury plant, with business and sales offices in the parent company's Bethpage building. Other subsidiaries are C. M. Johnson & Associates, Inc., advertising, and Johnson Research Corp., technical aids, equipment and accessories. Johnson is negotiating for a fourth subsidiary to handle expanding radio transcription and television firm operations.



To dedicate the Clifton (N. J.) plant it took over recently, Eastern Colortype Corp. eliminated the customary ribbon-cutting ceremony, instead had Mayor John Surgent shear his way through a 52 by 75 press sheet held by executive vice-president Bruce Bayne and president-treasurer Leon Leighton, Jr.

Technicolor Corp. Enters Color Lithography Field

Technicolor Motion Picture Corp., Burbank, Calif., announced late in January the formation of a new Graphic Arts Division and its plans to enter the color lithography field. The new division will be headed by two former staff members of Rochester (N.Y.) Institute of Technology, Virgil P. Barta and Herbert Morrow, Jr. Mr. Barta was head of graphic arts research at RIT, and Mr. Morrow was research administrator.

In announcing his company's plans, Dr. Herbert T. Kalmus, president and general manager of Technicolor, said the new division is being created to utilize the knowledge, skill, and experience of the color film organization in the broad field of graphic arts.

Through its knowledge of electronics, mechanics, color separation, and chemistry, the new division expects to make available great economies and rapid service to its customers, according to the announcement by Technicolor.

Dr. Kalmus said that application of recently developed techniques will enable the Technicolor operation to make threecolor lithography available through a system that will greatly reduce the initial cost of color plates. The system is said to make color commercially feasible for relatively short runs as well as for long runs.

In addition, the new graphic arts division will engage in devising, perfecting, and operating new printing equipment. Technicolor has developed machines and controls for motion picture film that are closely allied to printing in the graphic arts field. Expansion of the new division, perhaps on a world-wide basis, is planned as demand for Technicolor graphic arts services increases.

For the present, the division will occupy one floor of a newly acquired building in Burbank, Calif. It expects to be prepared to accept orders by July 1.

Graphic Arts Career Opportunities Article in Three National Magazines

Due for publication in *Collier's* on Mar. 30, the *Saturday Evening Post* on April 6 and in the *Ladies Home Journal's* May issue is a two-page article highlighting the managerial, artistic, technical and craft opportunities which the graphic arts industry offers to young people.

This means that the industry will have, for the first time, a national promotion tool for building tomorrow's manpower by turning the attention of the career-searching youth of today to graphic arts service.

The article was based on an interview with William H. Walling of Publishers Printing-Rogers Kellogg Corp., New York City, and immediate past president of Printing Industry of America. Publication to reach the nationwide audiences of three magazines was made possible by New York Life Insurance Co., in coöperation with the Education Council of the Graphic Arts Industry. The company is making available to the Council an unlimited quantity of reprints for free distribution to students in schools, youth groups and guidance counselors.

These reprints will be issued in pamphlet form and, said the Council, "every local and national printing trade group, printer and printing teacher should get and distribute a supply. Requests, with self-addressed labels or envelopes, should be sent to the Council at 719 Fifteenth St., N. W., Washington 5, D. C.

Litho Clubs Convention In Baltimore April 20-21

The annual convention of the National Association of Litho Clubs will start running its two-day course April 20 at the Lord Baltimore Hotel in Baltimore. Convention chairman Thomas Bowden of the Baltimore Litho Club, promising a profitable and pleasurable stay for all comers, has stressed that attendance is not limited to club members.

Mr. Bowden will open the first session, when greetings will come from Mayor D'Alessandro and Baltimore club president Lawrence Littman. Maryland Governor McKeldin will speak at the luncheon. The afternoon business session will include election of officers.

A quiz panel is timed for the second morning and afternoon, with Nathaniel Gamse serving as moderator. In between will come a luncheon featuring an address by Public Printer Raymond Blattenberger, and presentation of Senefelder busts to the association's past presidents.

Printers Supply Salesmen's Guilds of Baltimore and Washington are due to sponsor a cocktail party. A second-night feature will be the annual banquet. For the ladies, in addition to the cocktail party and banquet, there'll be a bus trip to Annapolis to tour the U. S. Naval Academy, a luncheon at historic Carvel Hall, and a trip to the Laurel Race Course.

Cincinnati's Progress Lithographing Buys Kindred, MacLean & Co. Plant

Progress Lithographing Co., Cincinnati, has purchased the plant of Kindred, MacLean & Co., Long Island City, N.Y. The combined facilities of the two firms are among the largest in the industry. The purchase price was not disclosed.

Operations of Kindred, MacLean will be continued and expanded in its present location, and no personnel changes are planned, according to the announcement. Kindred, MacLean will operate as a division of Progress Lithographing, and George C. Kindred continues as president of the division.

Progress Lithographing, founded in 1903, has been engaged in an expansion program that began when it occupied a new, 90,000-square-foot plant in Cincinnati. (The complete story and pictures of this plant were in the July 1955 issue of THE INLAND PRINTER.)

The company recently constructed a one-level, air-conditioned building for R. A. Taylor Corp., another subsidiary, at Lebanon, Ohio. Experimental operations there are expected to get under way soon.

• During the 15th century Melchoir of Augsburg, Germany bought up old wine presses and remodeled them into printing presses, which were not being standard made at that time.

THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

Noah Knows About Hyphens

Q.—I stubbed my toe on "antitrust," spelled both with and without a hyphen in the same piece of copy, and went off to see if Webster had anything to say on the subject.

Why I didn't do this years ago I don't know. I've been hyphenating or not hyphenating more or less depending on the phase of the moon, the state of my digestion, and the barometric pressure—or at least so it would have seemed to a critical observer.

Now I discover that Noah had the answer all along: that is, simply forget about byphens, at least with "anti," "semi," "non," and "pre" and "super." The only exceptions seem to be cases where the root word is a proper noun or where the root begins with i or e, and the prefix ends with i or e. There are a few scattered exceptions of other sorts, but they aren't the kind of words that occur very often in my vocabulary.

This has taken a great load off my mind. I hope it doesn't add one to yours. If you like a hyphen in nonintellectual, I'll be the last to call you nonintellectual for putting it there.

A.—It seemed only fair to give nonintellectuals a hyphen when we gave one to anti-intellectuals. The logic of hyphenating is obscure, even as propounded by Noah. Practicing what Mr. Webster preaches is the simplest method of dealing with hyphens, as you say.

It Can Work No Miracles

Q.—How much freedom does a proofreader have to suggest necessary punctuation or rearrangement of words to make a sentence readable and coherent? I understand that I overstep the bounds of my duty in being overzealous about such matters. Can this be possible?

A.—Punctuation and wording are responsibilities of writers and editors. Unless your help is requested, I'd follow copy except in obvious cases of carelessness. Certainly I would hesitate to reword a sentence. Writers' feelings are so easily hurt. And punctuation is wonderful stuff but it is possible to write a sentence so badly worded that no amount of punctuation will make it clear. If sentences are hard to punctuate, the odds are that the arrangement of words and ideas is at fault.

No matter how bad the spoken sentence, we can convey punctuation and meaning by the rise and fall and pauses of voice.

The proofreader can be of great help to the buyer of printing. Also, he can irk the heck out of a good customer. And if he wishes to crusade for better writing, it is wisest for him to do so on his own time.

Machine Still Needs Man

Q.—Did you read about the electronic brain that turned out a dictionary of 42,000 new words in two hours? That scared me. I've been in the word business for half a century. Am I going to be shelved by an IBM machine? There have been enough old man-made words to turn my hair gray. I don't want to have to keep up with a word-spouting machine. I just learned how to spell sulphathiazole. What is the world coming to?

A.—Simmer down, my friend. That "dictionary" was merely one of potential names for drug trademarks. And that big old machine didn't display good taste. It gave out with some words that couldn't be used in polite society, even these days. So who edited the dictionary? Just a plain, old-fashioned human being. Must have been a man who kicked off the starter, too. They haven't done away with us yet.



She Is the Postmaster

Q.—We have been having a fine argument over whether it is proper to call a woman a "postmistress." I contend that it's "postmaster," regardless of whether he's a boy or girl. I'm in favor of calling a chairman a chairman, under the same circumstances. Am I right?

A.—A postmaster is the official in charge of a post office. That is good enough for the government, and it is good enough for us. The postmaster may be of either sex. That's his or her own problem.

Use of most feminine endings is now regarded as corny. We call a singer a singer, not a songstress. An author is an author, not an authoress. Postmaster is official, and that's what she is, if she is a woman.

Cutting It Short

Q.—I'm an editor. My big problem is the correct use of abbreviations. I think a page of type looks better without them, but sometimes they seem necessary. We have no set style regarding their use. Could you give me some help in setting up our own style?

A.—The University of Chicago Press Manual of Style contains a fine section on the subject. It begins: "In all formal typography and in straight reading matter it is best to spell out everything that would be offensive to the eye or puzzling if abbreviated."

Words Into Type also contains a thorough discussion of your problem. Our personal preference is to avoid abbreviations when possible to do so.

Some Style May Be Your Own

Q.—In setting the line "Continued on page 103," should the p be capitalized? I see it used both ways. How can a person decide which is correct?

A.—Capitalize or use a lower case p, as you wish. You may evolve your own style in many such matters. Watch yourself for consistency.

No But's About This

Q.—In expressions like if's, and's, and but's, must the s be roman? It looks better in italic.

A.—Beauty is in the eye of the beholder. The roman s is correct.

The Raider Sezi

CHATTANGOGA enjoys liberal "takes" of recognition in the news of our country. Just recently a stickful (about three jiggers to you, perhaps) of type about one of our veteran mail-carriers got deserved distribution north, south, east and all points weit: Mr. John H. Reneau is through! Into the wastecan (hell box to the printer) his old alarm clock he threw. Not once in the 36 years was he late on the job he had to do. How about you! Now he's going to catch up on his flahing and berypicking. If it's cold or wet, or blazing hot, he can set his kit down and nay inside. Not no during those 36 years. Rain or shine, nink or awim that old alarm clock tickled his tuckered-out trunk and told him to tick. He shouldered his hag and showed how fields are won. Through thick and thin, up hill and down, wading in mud and snow he delivered his waren: Messages of love and despair; messages of profit and loss; news, news news! Beautiful attention-getting, coawincing salespieces that acquaint people with irresistible offerings that they need in this nation of achievement and more than astonishing surprises. Mr. Reneau and his grand army of occarriers are America's twenther the century quiet and dignified town criers. They are among the very best of the printer's cherished salesmen. Hats off—the mailman is coming by:

Androws Printing Company
1414 McCALLIE AVENUE PHONE 98-1414

Recognizable or not sans masthead, this is the "Lesson of Month for Compositors." Subject is fullest use of "sheet"—even skimping margins—to permit of a readable type size. On blotter above, top and bottom margins are nearly double those an sides. Disparity is unpleasing, but, more important, if all were same as sides, larger type, style possibly changed, could be used. For the reset, we planned a bigger head and other changes, but compositor "goofed" instructions and only two of the possible improvements were saved, margins and head. Engraver "shot" original inordinately heavy, improving its legibility, and sub-head planned to break the solid effect was overlooked by our comp.

The Raider sez . . .

Chattanooga enjoys liberal "takes" of recognition in the news of our country. Just recently a stickful (about three jiggers to you, perhaps) of type about one of our veteran malicarriers got deserved distribution north, south, east and all points west; Mr. John H. Reneau is through!

Into the wastecan (hell box to the printer)

Into the wastecan (hell box to the printer) his old alarm clock he threw. Not once in the 36 years was he late on the job he had to do. How about you! Now he's going to catch up on his fishing and berrypicking. If it's cold or wet, or blazing hot, he can set his kit down and stay inside. Not so during those 36 years. Rain or shine, sink or swim that old alarm clock tickled his tuckered-out trunk and told him to tick. He shouldered his bag and showed how fields are won. Through thick and thin, up hill and down, wading in mud and snow he delivered his wares: Messages of love and despair; messages of profit and loss; news, news news! Beautiful attention-getting, convincing salespieces that acquaint people with irresistible offerings that they need in this nation of achievement and more than astonishing surprises.

Mr. Reneau and his grand army of cocarriers are America's twentieth century quiet and dignified town criers. They are among the very best of the printer's cherished salesmen. Hats off—the mailman is coming by.

Androws Printing Company

1414 McCALLIE AVENUE . PHONE 98-1414 OFFSET . LETTERPRESS . DESIGN

SPECIMEN REVIEW

By J. L. FRAZIER

Powerful Promotion for Offset

Modern Age Press of New York City.—The folder presenting your formula for fine offset lithography is excellent. Over a solid green background panel at the fold, taking up a bit more than four inches of lateral space on the 11- by 4-inch front, there is, first, your name and address in small type across the top. Below, also in black and extending up from the lower-left corner, the business end of a smoothly sharpened pencil points to the start of the copy: "IC+WC+FC=QC." On page two, we find that this refers to "Ink Control." "Water Control." "Feed Control," and "Quality Control." On this page, below a striking heading and the same formula, repeated in reverse color on a green background plate, the terms are explained in detail. Directly at the right of the

A Very Happy Holiday Season!

THOMAS TODD COMPANY - 14 BEACON STREET ROSTON - LADGED Complex of fine freeding

The original of this 5- by 4-inch greeting by Boston printing house served a double purpose. Issued prior to Christmas, it had more than the usual sentimental value because, printed on coated side of blotting stock, it was kept around longer than enough for the usual "look-see." Shoes of the cartoon are thin capital V's

fold appears a halftone illustration that is a fine demonstration of your skill at platemaking and presswork for black-and-white offset. Following this, to the right, is your general message, and a reverse band, bleeding off the sheet at the right, top, and bottom, gives your telephone number. The item is not only expertly designed and presents your story graphically but the black ink is really a good, dense black.

Typesetter Issues Novel Calendar

LAFAYETTE TYPESETTING COMPANY, Lafayette, Indiana.—We receive many calendars each year and appreciate them all. Most are big, expensive, beautiful, and excellent. It is impossible to write about them all, so we review only those that differ from the more or less standard format, as well as those that incorporate some idea—or error—that we feel it would be well to call to the attention of others. Yours merits this spot, but not because of any error. The work is expertly accomplished. When it arrives, your calendar looks like a plastic-bound, 8½- by 10-inch book. Opening the "front cover" discloses the 10- by 17-inch calendar, each leaf below

the spiral binding showing the month's calendar and the leaves above the binding carrying a motto or famous epigram. In most cases the epigrams are illustrated by small line cuts that seem in tune with the thought behind the quotation. Each top section also carries the name of the month's calendar appearing below it, printed in a reverse color panel flanked by smaller panels carrying the calendars for the preceding and following months. There is much that space doesn't permit mentioning, but we must applaud your use of



O come, all ye faithful

LAETI, TRIUMPHANTES,

VENITE, VENITE IN BETHLEHEM:

O come ye, O come ye to Bethlehem?

NATUM VIDETE Come and behold Him

REGEM ANGELORUM: born the King of Angels;

VENITE ADOREMUS,
O come, let us adore Him,

VENITE ADOREMUS, O come, let us adore Him,

DOMINUM. Christ, the Lord.

CHRISTMAS GREETINGS

Julia and Emil Georg Sahlin

Imagine greeting double size each way of this reproduction, with a beautiful blue for what's black here on top-grade white paper flaked with silver, and you have printing at best for the purpose. With its pointed character, Eve Bold has "feeling" akin to that of the black letter of early religious works, is a natural for the copy. Emil Georg Sahlin, the Buffalo ace typographer, did it

type and figures that are large and clear and heavy enough to carry a reasonable distance. You have provided an added short fold on the first top leaf which can be folded down over the leaves as they are turned up, holding them in place. So other readers may know the slant your quotations take, one reads, "Friends: Two women mad at the same person." This is enlivened with sketches of an attractive, laughing woman and two angrylooking women, the last presumably engaged in cat-talk. Fine presswork accents the beauty of the clean, forceful typography, which is given added interest because the different quotations are set in excellent types.

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

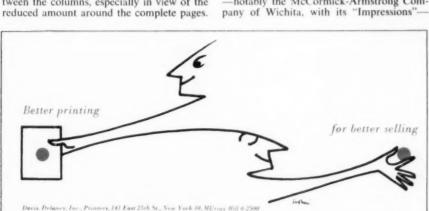
Points on Balanced White Space

SILVER-TONSBERG PRINTING COMPANY of Superior, Wisconsin.—You do very well in handling the 12-page, letter-size, self-covered house magazine, "Penwood Tales." The presswork is particularly good. The more-than-average amount of white space around the different groups of informal pages is a strong feature, especially because the size of type is not restricted. In fact, the type is decidedly readable. There are a few pages, however, where much open space is in the wrong places. We refer to those formal pages where the type is in two colums of equal measure. On these pages, there is too much space between the columns, especially in view of the reduced amount around the complete pages.

possibly for an instance or two where Engravers Text was used for reasons of special suitability. On just one heading the Engravers also provided a pleasing change of pace. You also display the characterful Brush script, which is excellent in its place. But we regret the use of several old-fashioned designs, notably the one for the head "Trees Make News." We used this one, which we believe is called Adstyle, in newspaper ads at Lawrence, Kansas, as far back as 1910. We believe it originally was made by the Inland Type Foundry of St. Louis, which long ago was absorbed by American Type Founders. Type "dates" typographic design just as fashions in wearing apparel date people. Type design has improved along with everything else in the years since 1910.

Potent Publicity for Phillips

A. M. PHILLIPS, Watertown, New York.— The first number of your publication, "Pulling Power," is fascinating, and its excellence of production is second in our appreciation only to its potentialities as publicity. An eightpage, letter-size, self-covered booklet on heavy, coated paper, it is no house magazine, because there is no "editorial." It is the type of thing that a few large printing concerns—notably the McCormick-Armstrong Company of Wichita, with its "Impressions"—



In a notable contest sponsored by one of New York's foremost printing concerns, Davis-Delaney, Incorporated, this blotter by Leo Lionni won top preference for giving the "better printing for better selling," idea simple, direct punch. Comments from judging recipients included "forthright," "clever," "incisive," "economical," "sensible," and so on to "immediate transmission of idea." We add "No one is likely to pass the relatively small type"

This affects unity adversely. There must be more space around than within any typographical form if the complete design is to hold together. Having the remarkably fine Lydian series—the best of recent display types, in our opinion—you might well have used it for all the heads, all display, except

turn out on a scale double or more the size of yours. Many persons, no doubt, have felt that these samplings of the finest in typography, design, and presswork were restricted to the big shops that do big work. You prove that it isn't so. The front page is striking. A full-page halftone, bleeding off on all sides,

distinctive ad typography

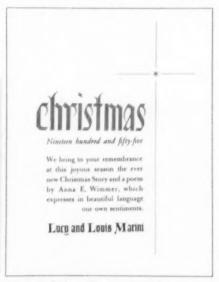
distinctive ad typography

Service Typographers, Inc.
628 N. Illianis Street, Indianapolis
ME truse 4-5559

With keynote of message and what is depended upon to draw customers spotlighted in relatively large type against a comparatively tremendous amount of white space, this blotter accomplishes just about the ultimate. Reading the supplementary copy over pink at the right, and across the trademark, becomes a matter of certainty



Where many printers, and others, start off flamboyantly with magazines which for reasons of time or expense are not maintained, one of Toronto's leading printers took long-range view and has kept the pace regularly ever since. A folder of eight 4- by 9½-inch pages is essentially no limitation. There is quite enough interesting, readable content, always effectively and attractively handled typographically. Thick colored stocks are the rule. Original of front page shown above is in a deep green and silver on pink paper



Because its form matches cap, "c" in Christmas is not objectionable like, say "g." Title page of greeting booklet by Louis Marini of Wallaston, Massachusetts



For years leading Chicago designers have issued a cooperative book in which each of the twenty-seven associated men uses four of the approximately 8-inch-square pages to promote himself and his work (ethically, like doctors) and to present miniature illustrations of characteristic work. Reproduction above is the front page from section of Raymond F. DaBoll, well known calligrapher, original being in deep green and black on white

is printed in black over a solid impression of light blue. The halftone shows two sailboats, the one at the right extending to the top of the page and the smaller one at the left leaving open space above its mast for the title group. This is double-printed into the halftone, and the type face—Ludlow's Coronet—has a flowing style that reflects nicely the atmosphere of boats and rippling water. The picture also symbolizes "Pulling Power" nicely, and the page is truly dramatic. Other pages bear mottoes, short poems, and sometimes just different kinds of plates, all attractively and effectively put together. All

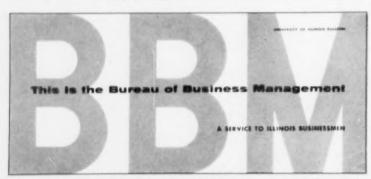
demonstrate the best materials and equipment employed by expert craftsmen, which is the aim you outline in the masthead, printed on a separate narrow fold of yellow stock stitched into the booklet. One page is especially impressive. It contains outlined pictures of "Pulling Power Tools"—camera, typewriter, and other small equipment—arranged with a short quotation from George Eliot: "Tis God gives skill, but not without men's hands. He would not make Antonio Stradivari's violin without Antonio." That, we believe, is an excellent "clip" for any advertising printer to have in his idea file.

Pointers on Color Backgrounds

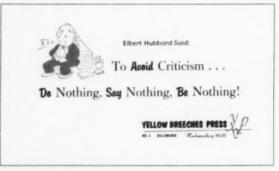
JOHN R. GORDON, Winston Printing Company, Winston-Salem, North Carolina.— Views from the air are always effective, and when applied to a community enterprise like your folder for the Printing Industry of Winston-Salem, they have a point as well as force and interest. Because the title of this folder, "In Your Own Back Yard," overprints the aerial view in black, it would stand out even if a stronger color had been used for the halftone than the delicate brown in which it is printed. However, the phantom-like effect of the aerial view has its point, and the detail in the picture is not too important. Tonal balance, of course, would be better on the title page. However, you had a good reason for not using a more powerful color. If you had, the small type used on the back cover for listing cooperating graphic arts concerns practically would have disappeared. Even over the present light brown, these names are not easily read. They deserve to be in larger and perhaps bolder type, for which there is ample space. It seems to us that for best all-around results, the brown should be at least a little stronger and the copy on the back page in larger, clearer type. The center spread is headed "Here are the advantages of buying your printing locally," and the advantages are displayed below, overprinted on an outlined halftone of a press. And here we might mention a slogan on another folder, also mailed to printing buyers in Winston-Salem: "The grass is greener in your own back yard." It seems to us that's a fine slogan for printers, one that might be used to excellent advantage in other localities. The title of this second folder is "Service, Convenience, Economy—Buy All 3 in Winston-Salem." Despite the suggested changes we mentioned above, none of which is vital, both folders are well handled from a printing standpoint and are really excellent as far as copy is concerned.

How Direct Advertising Works

THE SOUTHARD PRINTING COMPANY of Columbus, Ohio.—We can't imagine any businessman interested in improving sales passing up your folder "From 9 Sales per 100 Calls . . ." The front page is marked off in ten ¾-inch sections by numbered, reverse-color lines in a solid plate printed in red—and what a red! The title—the only type on the page—is in a reverse color band printed in black over the topmost division on the page. Essentially, the design functions as a graph, enlivened by the superimposed line cut of an unhappy-looking salesman almost the height of the page. We turn to page 2 and, when a reply card folded down from the top is raised, we find a design resembling that on the first page. Here the heading con-



Where initials are important—and don't forget "BVD", amounts to a household word—this booklet cover demonstrates one way to register them effectively. On original, they also have decorative value, a pattern of two tones like, say, a cotton print, instead of the straight-away dot screen employed here. It is fortunate, of course, the first and third letters are square outside



R. Randolph Karch uses type as expressively as anyone we know, can emphasize numerous points in a composition without effect of objectionable over-display. Foregoing refers to item other than this front of folder which has special power with all verbs given special and equal emphasis

tinues, "... to 38 Sales per 100 Calls," with the final word falling on page 3, in black-onwhite. A solid black band extends upward to indicate the value 38 on the graph, and the salesman, now smiling, appears holding his brief case and hat in one hand and with the other thumb thrust through his lapel buttonhole. The whole story, so effectively headlined, begins after the last word of the head, starting off with ". . . is the increase found to result when direct mail advertising precedes salesmen's personal calls." It appears to be a remarkably strong approach. In view of the copy's appeal and the design and interest-arousing qualities of the first two pages, it is regrettable that the copy on the third page was set in type so small. That it is overly small is obvious since it had to be widely line-spaced to fill out. Because the first two pages are "heavy." a somewhat bolder and larger type should have been used on the third page. We think this is true and on the third page. We think this is true not merely from the standpoint of readability but also for the sake of appearance and consistency. We're not sure that the power and interest evident in the "lead-off" pages will carry readers through the weak and weakly printed text of the third page.

Superintelligent Offset Promotion

CLARK PRINTING COMPANY, Kansas City, Missouri.-We salute you on the all-around excellence of the 16-page, 5¼- by 7¼-inch booklet, "Your Guide to Offset," and we commend the preparation and presentation of the text as well as the fine layout, typography, and offset presswork. The size is just about ideal for ease of handling, and we note another feature about the item which is quite rare in these high-cost days when many finishing operations are falling into disuse. We refer to your round-cornering of the righthand edges of the booklet. With the bulky antique stock-decidedly heavier than that ordinarily used for such items as this—you would have run the risk of having copies become dog-eared if they were not round-cornered. This feature, plus the heavy stock, gives the booklet the air of something which should be kept for reference, a point that should work to your advantage. The text is highly practical, and the type is quite large enough to be read with comfort. The "Guide to Contents" gives the chapter titles and where they may be found, which enhances the reference value of the booklet. To give other readers an idea of the content, we'll quote two of the chapter headings: "Should It Go Offset or Letterpress" and "What Will Reproduce." There is no crowding of copy, and you have provided ample space between lines and adequate margins. Line illustrations describing the various operations are spotlighted by "brush-stroke" splashes of transparent red, yellow, and blue. And here's an indirect compliment: At first, we thought the item probably was issued by some big company—a press manufacturer, maybe—for the use of any customer, but found it wasn't so.

Good Idea for Your Calendar

J. STADDON & SON, Luton, England.—The spiral type of binding has been a boon to the printing field in many ways. For one example, it permits producing a twelve-month calendar on six instead of the usual twelve leaves, and a calendar bound in this way is sturdy enough to be retained after its practical purpose has been served. In the case of your 1956 calendar, we are certain that many copies will be kept because of the beautiful halftone illustrations on the top half of each page, all scenes of local interest. That is an idea in itself—one that printers and others doing a local business could use to advantage. The



regal lithograph company, inc.



COLORTONE ENGRAVING



COMPANY

process engrowing and adventuring and THIRD FLOOR DAILY NEWS BUILDINGS

WRITERS



manor

813 BOSTON BUILDING

for amaxement and work runches, culting campuses
considerent hospitals, cub sout paper routes, small deliceres
errands, certain polio patients, and cripples.

UNCLE MARTY'S CHUG
FO BOX (755 - STREES, COLORADO (18.5)

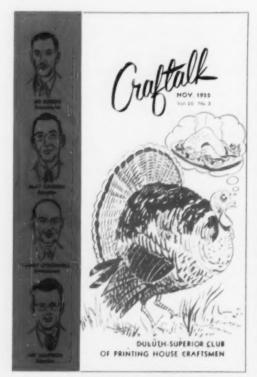
OPPICERA:
WILLIAM H. DILVERMAN
BRIVARD, J. MOPPMAN
FOR VICE PROBLEM
MERREY, L. MICONELL
INSTORM AMSOLIN
BROWNING MASSOLIN
BROWNING MERCHAN
BROWNING MERCHAN

OWLEDGE

BOARD OF DIRECTORS
WILLIAM BROCK
EVERSTY M. STOCKTON
TORS & WILLIS
ROLAND J. WILLIS
LOUIS MULRALL
LOUIS VALENCIS

The Los Angeles Club of Printing House Craftsmen...

Trademark is feature of top design printed in green and black on gray, type a trifle small—regrettably all lower-case. Ahrendt, New York, produced Gartner heading in deep blue and dull yellow. Striking and purely simple, Colortone letterhead is by John Guy, ad man and designer, Durban, South Africa. Next two designs come from Freddy Pannebaker, Denver, who goes for and achieves punch within sound design. Color on Writers' Manor design is pale green-yellow with red for address; on Marty's, it is process yellow. Original of the Los Angeles heading is lithographed in blue and black on white paper



Appropriately seasonal publication cover goes farther and introduces new officers of Duluth-Superior Club of Printing House Craftsmen in unusual and effective manner. Original 6- by 9-inch page is in black and rich yellow on white paper. Publication name seems small in relation to the other elements.

FOUR KNOWLEDGE SHARE YOUR KNOW

John J. Fitzgerald does a grand job editing Boston Club of Printing House Craftsmen bulletin. On the original booklet, "Metry Christmas" is on outer cover, a la jacket, of translucent "parchment." He used green throughout instead of black. Another delightfully informal cover is shown on the next page

ory, it becomes a diary, a history of one's activities. As a book, in physical aspects, it would be a handsome addition to any library. In odd spaces here and there in its pages-where there are only two or three days to a page at the beginning or end of a month-interesting and pertinent line engravings are included, some of them filling an entire page. All the pictures are done in one technique, an advantage in giving the book a unified character. Following the title page, a spread is devoted to the complete calendars for 1956 and 1957, and there are a few pages dealing with "Proof Correction," "Paper Sizes," and other reference topics of a helpful nature.

Calligraphy Scores!

EGDON H. MARGO of Sherman Oaks, California.—For several years we have had a special interest in your work, apart from our interest in your fine calligraphy, a mode we anticipate will continue to see increasing application. Our special interest has been in your combining calligraphy with typography—lettering the names on stationery items and important copy in advertisements, and setting the subordinate copy in plain, everyday type. In view of the particular charm of calligraphy, as well as its po-

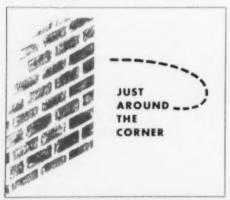
leaves of your calendar are about 81/2 by 12 inches, which means that the job could be duplicated by almost any printer who is capable of printing a halftone well. The illustrations are printed in black, as is the type in the calendar panels. The panels, however, overprint a screened background, reversed for the rules around the month names and figures and for your name, address and telephone number, which are in a solid band of color across the bottom. Not a big calendar, it is readable at some distance because the figures are not light in tone, or so bold that the counters of some of them close up. Instead, they are in a medium-toned type that has more to recommend it than most realize, particularly because of legibility and tone.

Permanent Yearbook

THE KYNOCH PRESS, Birmingham, England.—Your 1956 "Notebook" is exceptionally well turned out in every respect. A hard-bound volume, it has about 150 pages, each about five by seven inches. Most of the pages are marked off by horizontal rules into four sections to accommodate memos for as many days. The item has one advantage, in addition to its attractive appearance, over the pads commonly used for noting appointments; namely, its permanent binding. When the year is done, your book can be placed on the bookshelf. and, with the date already stamped on the backbone, it can be referred to in the future. With notes made daily, apart from those set down to jog the mem-



Original is a folder of four 5½- by 3½-inch pages issued by the Carpenter Paper Company, Grand Rapids, Michigan, both to encourage printers to sell more color printing and, incidentally, to sample a duplex cover stock, green on one side and yellow on the other. "Stop" in black on yellow side shows through die-cut opening while reverse panel, "Color at Work," is in deep green on green front side



Front of "French" folder on which removal of Franklin Printing Company to new location at Primos, Pennsylvania, is given in original, graphic way. Color on original is red



Removal natice of Maynard Johnson, Skokle, Illinois, printer. Color along right-hand deckled edge is in stock of French-style folder, what appears in black is gray on original of white stock

tentials for variety and for proper fitting of letters, any lines accented in this particular style will contribute distinction, character. and individuality, as they do in the work you turn out. On certain of your items, where much of the copy is necessarily very small, the calligraphy dominates and suggests, at least to a degree. a complete calligraphic composition. The mixed items—partly in type and partly hand-lettered have an impact greater than those done completely with type, but your best items are those in which calligraphy is used exclusively, as in the notehead for Marie A. Mann. This is a sevenby ten-inch sheet folded across the seven-inch dimension so that

the front leaf is about a quarter-inch shorter than the back. You have added a fine touch by printing an olive band along the extension of the back leaf. The name on the front is in black and a sketch of a hand and a quill pen, near the lower left corner, is in the olive hue, making for a neat, attractive, interest-arousing treatment. "More and better calligraphy in printing" is just *one* of our prayers.

Extremes in Styling Here

THOMAS TODO COMPANY of Boston.—It's nice to receive samples of your work once more, after many years. We remember your former work as characterful, having a flavor of its own that we do not now recognize.



DAN E. SMITH / 2000 Greenwood Ascause - Wilmette, Illinois - Telephone 2016

typigraphy

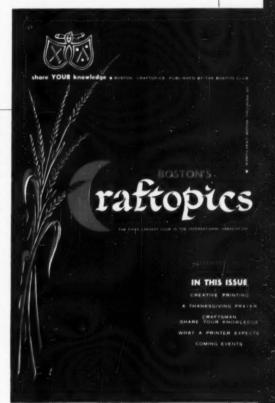
date
job no.
your no.

On the business card and invoice above and the card from Germany below and to the left, widely separated designers hit simultaneously upon the idea of heavy panels around most important copy, panels interlocking, chain-like, on top card by Freddie Pannebaker, of Denver. Sensing possible new design vague, Dan. S. Smith, able artist designer of the invoice, was asked if this is another "design school" and he replied, "No, not so far as I know." So, we conclude for the umteenth time, "There is nothing new under the sun"; also, that since the general idea isn't patentable, there is no place like the Specimen Review department of I. P. to get fresh or new ideas

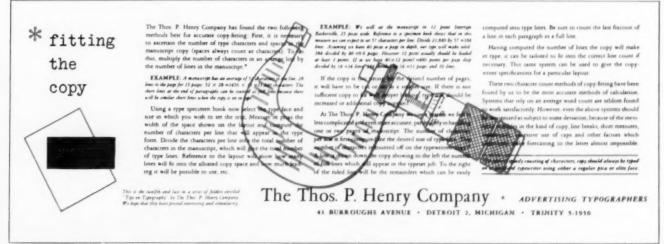


That is not said disparagingly, for this work may be better than your earlier productions, and some of it surely is as excellent as possible. For example, your handling of the letterhead for Dr. Johnson's Camps, in black, light blue, and red, seems all but inspired. It is going to be reproduced in our next issue, if not in this one, together with the drab, one-color design Dr. Johnson's formerly used, as a demonstration of the difference in

the work of skilled and unskilled hands. Now for another point: We have never been able to see merit in work like your blotter, "Fine Printing Always," in which that line of copy in a delicate script printed in weak orange is surrounded by four pieces of 12-point rule in black, suggesting electrotype bearers. Here the essentials of the copy—the name and address in a small, bold sans serif—under the bottom rule are weakened almost to invisibility. We know that this style was in vogue for a while a generation ago, and that it is still seen in some German work, but that doesn't make it right. Printing isn't good printing unless it delivers its message in readable fashion, which it doesn't do when attention is diverted by surrounding decorations, good or bad. Ornament should accent or strengthen the effect of type. Several other blotters you submitted show outside influence. On one, for instance, the type in black stands out from an expansive E and three O's printed in a dull, rather pale yellow.



"Harvest Moon" seems theme of Boston Club of Printing House Craftsmen bulletin cover, Pumpkin orange of original is a much more suitable color than our red



Once more—for the good of this department and all readers—we're happy to have something to show from a great series of folders by the Thos. P. Henry Company, Detroit. More than anything which we've seen printed in years, this series explains the features of fine typographic craftsmanship, reflects ability of the advertiser

HE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE, ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Poor Organization Cause of Low-Level Production?

- · Most composing rooms, except trade typesetters, probably operate at loss
- · Composing room should be efficient assembly line from office to pressroom
- · Here are a few suggestions for replanning your own composing room

Everyone who has ever worked in and around composing rooms has experienced working conditions which would be considered intolerable by anyone acquainted with efficient operation. Sadly enough, in our craft-minded industry such conditions appear to be the norm rather than the

Profit and loss statements produced by the International Typographic Composition Association indicate that even composing rooms operated for the trade, and hence on a fairly efficient basis, seldom show more than five per cent profit. It is reasonable to believe, then, that a great many composing rooms-for which no concrete figures are available-operate at

I do not intend, at this time, to investigate the pros and cons of the operation of commercial plant composing rooms as compared with trade composition plants, a subject which has long been controversial among printers. However, I would like to discuss some of the problems of the printer whose basic philosophy is that profits are made only in the pressroom and who is interested only in obtaining greater efficiency in that department by increased rpm's.

Composing Rooms Just "Grow"

Except when a successful organization plans an expansion, very few printing plants spring full-grown from a blueprint. It is perhaps natural, then, that poor organization is the principal cause of a low level of production. Most composing rooms just "grow," and quite effectively look the part.

A glance around such shops quickly locates the remains of a dozen or more systems of organization, begun in high hopes but forgotten after a short trial. Such signs of erosion are easily recognized: a bank of cases containing a series of type bought for a publication long since departed; a saw stuck in a corner because a working foreman wanted it next to his frame; a dusty rack containing baswhich was lost 15 years ago; worn-out equipment no longer used but placed against a blank wall because nobody wants to throw it away; and so it goes, every shop having its own set of ghosts.

There is also, of course, the dead type piled on every flat surface, including the floor, obstructing access to cases and galleys. Because there are no spare galleys, these jobs are placed on chip-board and are so difficult to handle that no one bothers to look for sorts past the fourth page on the pile.

The loss of production resulting from such conditions is serious, but even more critical is the attitude of the personnel. Printers as a group are quite reactionary, tending to reject changes counter to their training or experience. Furthermore, because most apprentices are trained in the

tard-size wooden furniture for a job

From The Workup, East Bay Club of Printing House Crottsmen.

"Sure, I like Beton O.K., but Franklin Gothic might be better, or maybe Spartan. On the other hand, maybe that's too plain. Old English is a little too elaborate. Maybe we ought to try Lydian or Dom Casual."

plant, with little opportunity to be affected by broadening outside influences, they tend to perpetuate this attitude. Even in a well organized plant, this factor may seriously affect the now critical problem of a broadly trained labor supply.

I recall a plant owner who once stated that he had been operating under a system which he termed "planned disorganization." When he found himself month by month losing his taste for the printing business, he sat down to figure out the cause of his growing dissatisfaction. The result was that he closed his plant for five days and proceeded to reorganize the "pi thinking" of everyone in the shop.

It takes a ruthless type of mind to tackle this problem-ruthless toward conditions, not toward personnel. No one wants to throw anything away, including the job waiting ten years for a reorder, not to mention the old galley proof press now used to pile cuts upon.

The first task in any reorganization is to pare down to essentials, unloading the accumulated debris of the era of pi thinking. When this is completed, it is surprising how easy the remainder of the job will be.

Need to Rearrange Equipment

Any composing room is necessarily an assembly line from the front office to the pressroom. The layout of the department will depend upon the type of operation, but no matter what that might be, the thinking will be essentially the same. Exact emulation of Detroit's system will be impossible, but so far as possible the production path should follow a straight line. This probably means, in most plants, rearrangement of equipment placed originally where space was available, with little regard for convenience of operation. Only strong-backed assistance will be needed for this project, except in the case of moving power equipment.

Greatest disagreement concerning method occurs in this area. In any one plant, lack of wide experience may limit the effectiveness of a change in plant layout. The wise printer will consult trade publications or charts of equipment manufacturers. Although no layout meets all requirements, a small committee of supervisory personnel can modify plans to suit the situation.

Visits to other composing rooms can be helpful, too, from the standpoint of discussions with disinterested persons.

Few printers are engineers, and in the matter of planning an assembly line for a composing room they don't necessarily have to be. Tolerances in printing are mighty fine, so we printers are at least acquainted with precision in some aspects of our business. The first step in the planning is to make a rough layout of the composing room and then to discuss the position of major equipment. After revision, the layout should be drawn on graph paper, using quarter-inch squares to represent each square foot of floor space.

The best plan is to make cardboard templates of frames, banks, stones, and machines. These can be moved about on the graph paper until a permanent arrangement is agreed upon.

Watch Storage Rack Locations

Particular attention should be given to the location of galley storage racks, and storage space for leads and slugs, quads and spaces, and furniture, to insure that the material is in proper sequence.

The nature of the work handled will dictate the exact layout method. For example, a shop which handles slug machine composition will differ from one which is primarily a Monotype plant. A firm specializing in publications will require a work flow varying from that of a standard commercial establishment doing job printing.

Some modern shops have experimented with portable storage racks. An amazing number of steps can be saved in transporting galleys from machine to makeup bank.

On all sides we hear demands that printers employ engineering principles to increase production. This argument is undoubtedly true, particularly since mounting hourly costs of production continue to bring pressure to establish more modern procedures. Small plant owners, however, need have no worries about precision engineering if they will just apply sound basic thinking.

Printers have never been accused of lacking intelligence. The problem generally has been more the desire to maintain craft standards in the face of rapidly changing technological advances. All of us realize the strides made in the last ten years, and without any doubt the next ten will multiply these scientific advances. However, there is little cause for worry that the industry as we know it will cease to exist in the immediate future. The invested capital in present equipment is too great to warrant any sudden change, but the modern printer does have to be concerned with method and procedure if he is to compete successfully in the expanding market for the printed product.



Mr. Brewington will answer questions on machine problems. Write him in care of The Inland Printer

Metal on Plunger Rod

Q.—We're having trouble with metal freezing on the plunger rod, forming a chunk that makes the pot ride the rod. What causes this?

A.—The normal temperature range of a metal pot on a Linotype or Intertype is 520 to 550 degrees F. An electric pot will vary between these values as the current turns on and off, while a gas heater will remain constantly at the temperature set by the governor, especially when an automatic metal feeder is used. With hand feeding, the temperature in the pot may drop below 500 degrees temporarily if several small pigs are fed at once. In this case, the metal might freeze on the plunger rod and perhaps remain there after the pot heat returned to normal.

A safe rule to use when no thermometer is handy is to adjust the heat carefully to a point where the metal barely indicates a chill on the plunger rod but does not accumulate.

Metal that is full of dirt, off formula, or tainted with zinc or copper may produce a sticky, slaggy condition that will require more heat to keep the plunger clean. A heavy layer of dross on the metal

Bruce Buttles, Mergenthaler Linotype Co., puts shipment of spacebands aboard Pan American Airways plane in New York to fill rush order from El Intransigente. Lack of bands had prevented Argentine daily from resuming publication after fall of Dictator Juan Peron's regime. Bands were delivered and in use within 24 hours



in the pot also will induce an accumulation on the plunger rod. The pot should be kept skimmed.

Confusion in Matrix Lifts

Q.—In the Mergenthaler Linotype catalog No. 30, I find four different matrix lifts listed. How do I tell which is which?

A.—Matrix lift G-3192 is used on late-model machines in conjunction with the matrix lift stop, G-3190, which keeps the matrix lift from operating unless there are matrices running through the distributor box.

Matrix lift G-2362 is used generally on any machine that is running type up to and including 14-point. When setting a considerable amount of material larger than 14-point, matrix lift G-2366 is used. In other words, the two lifts, G-2366 and G-2362, can be used on all Model 8 and 14 Linotypes that have two-pitch distributor screws and serial numbers up to about 43000.

Matrix lift G-2364 is used on the older style Model 8 and 14 Linotypes equipped with four-pitch distributor screws.

Installing Oversize Plungers

Q.—I know that Linotype pot plungers are available in sizes larger than standard. But how far is it advisable to go in installing oversize plungers? There must be a point at which it would be better to install a new crucible.

A.—The standard Linotype plunger head measures 1.995 inches. The well is .005-inch larger, or 2 inches. As the plunger and well wear during use, oversize plungers can be installed. Mergenthaler Linotype Co. makes three special plungers that are .005, .010, and .015 oversize. Some independent suppliers offer plungers in sizes as much as .050-inch larger than standard.

In bigger plants, the pot crucibles generally are discarded when a plunger larger than .015-inch oversize is necessary.

When using an oversize plunger for the first time, flux the head with a good brand of paste flux twice a day. Keep this up for several weeks before returning to the normal cleaning schedule. Do not install a plunger that will not work freely in the well. If you do, it may stick and cause considerable trouble.

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Pressman-Ink Manufacturer Co-operation Needed

- . Ink maker needs samples of stock and information on kind of form to be run
- Should also know type and age of press, range of temperature and humidity
- . Moisture content of stock and desired speed of drying also are helpful data

Last month I reviewed the ways in which the drying characteristics of printing inks are affected by qualities of the various ink ingredients. It should not be assumed from that discussion that drying characteristics are determined solely by the chemical or physical makeup of the ink. Outside conditions play an important part, too.

No matter how carefully the ink manufacturer prepares his product, conditions in the printing plant are not always similar to those in the ink factory. Experimental presses set up in ink plants are operated under ideal conditions. Inks produced on the basis of these tests naturally will have to be modified when they finally are used under varying shop conditions in different parts of the country.

Complete Co-operation Needed

For this reason, I have continually stressed the need for complete cooperation between the pressman and the ink manufacturer. This would entail providing the manufacturer with samples of actual stock to be used, and data on the type and age of the press, the range of temperature and humidity prevalent in the plant during normal operations, speed of drying desired, moisture content of stock, and type of form being printed. Any other special conditions also should be reported to the ink house.

In addition to the factors to be supplied the ink manufacturer, the pressman has to know and understand those other printing factors which will affect the setting and drying of the printed product. These factors include the press mechanism and its characteristics, the kind of stock, the moisture content of the stock, atmospheric conditions of the plant, and the nature of the form. By "press mechanism and characteristics" I mean the speed of the press, length of printing cycle, length of delivery cycle, and drying devices on the press.

Normally, the ink manufacturer prepares his product for use at standard press speeds. Many occasions arise which necessitate press operations at lower or higher speeds. Lower speeds may be required for curled stock, heavy or thick stocks, metallic papers, extra-solid forms, thin stocks, imprinting previously die-cut jobs, etc. Higher speeds are usually demanded by rush jobs and emergency requests.

Ink Drying Speed May Vary

What effect will these variations in speed have on the drying speed of the ink? The slower press speeds may require slower drying of the ink so that the finished product may dry uniformly. Since the printed form will come off the press at a slower gait, there may be a tendency for the printed portion closest to the grippers to dry earlier than the rest of the job if the drying time is not retarded.

At the same time, the pressman should be aware that jobs run under such conditions will require a longer time to dry. There is also a strong possibility that if the ink drying time is not slightly retarded, the slowness of press speed may cause the ink to dry on the press. This would be evident when printed sheets suddenly became light or gray and lacking in color uniformity. Many pressmen

JOIN RED CROSS attribute this grayness to lack of ink, and attempt to remedy the situation by adjusting the fountain keys. Unfortunately, this in no way improves the situation but results in ink piling on the ink plate, which in turn creates an offsetting problem.

Conversely, when the press operates at faster than normal speeds, the printed sheet comes off the press at a much more rapid rate. This means that the ink must set with greater speed. To achieve faster setting of the ink, it is not always advisable to add driers. It is highly possible that the other components of the ink will control the setting factor. It is essential, therefore, for the pressman to know what goes into his ink and what part the ink components play in drying and setting.

Another matter of primary importance when press speeds are increased is the thermal effect of increased friction on the inking mechanism. The heat produced by this friction reacts on the solvents in the ink, causing more rapid evaporation. As a result, inks which do not contain solvents capable of withstanding the additional heat tend to dry on the inking mechanism.

One of the pieces of information that the ink manufacturer requests when an ink is being ordered is the type of press on which the ink will be used. This information is required because it tells the manufacturer the length of the printing cycle. Of what value is this information? The platen press prints the entire form at the same instant. Flat-bed cylinder and rotary presses print the form in successive portions, the point of contact between the form and the "linder being approximately a quarter-inch to a half-inch wide.

Ink Hits Sheet in Two Ways

An analysis of these two methods of printing indicates that ink is delivered to the sheet in two different ways. The platen receives full ink delivery at one time. The ink therefore will set in the same time period on all parts of the printed sheet. The cylinder press delivers ink in consecutive time intervals across the sheet. The pressman can actually see the setting taking place across the sheet in a wave of progression of drying areas, with the part printed first setting first.

The ink manufacturer has controlled the component parts of this ink, however, so that by the time the delivery cycle is completed, the ink has set uniformly. This facet of the setting and drying of ink as it relates to the length of the printing cycle is exclusively the province of the ink manufacturer. This should clarify for the pressman the reason why he does not achieve desired results when he uses platen press inks on a cylinder press and vice versa.

The delivery cycle, which is the length of time it takes the printed sheet to travel from the grippers to the delivery, has a definite bearing on the setting and drying of the ink. Presses with a short delivery cycle require inks with fast setting ability. Subsequent drying ability will be determined by the nature of the job. Inks which take longer to set (by setting is meant the formation of an ink film on the surface of the stock) require a longer delivery cycle. In this instance, it is not the machine which determines the ink, but the properties of the ink which determine the type of machine on which it is to be used.

Paper-Ink Relationship Factors

Modern presses often use gas or electric heating devices. These devices are used for taking static electricity out of the printed sheet and to aid in setting and drying the inks by increasing the volatility of the solvent. Practically all solvents become more volatile at higher temperatures. These heating devices usually are located at the press delivery.

Special inks calling for more than the normal heating devices have resulted in new types of presses designed for use with these specific inks. Types of printing that require special equipment include flexography, gravure, and high-speed letterpress. The special devices may take the form of heat chambers, enclosed fountains, steam sprays, and heated cylinders.

The four major factors which play an important part in the paper-ink relationship are the length of the fibers of the paper, the density of fibers, the filler, and the chemical covering.

As an ink dries on paper it penetrates the stock. The fibers of the stock lie parallel to the surface. When ink is applied directly to the surface of the paper it tends to spread laterally along the surface of the paper. It follows the contour of the channels made by the long fibers. In order to obtain a sharp reproduction, lateral spread should be confined to a minimum. This is done by mixing long and short fibers in the paper. The short fibers help to restrict the flow of ink.

To prevent the ink from penetrating with great rapidity from the top of the stock to its reverse side, it is necessary that the fibers be closely packed. This is usually done by calendering (pressing the fibers between rollers), the process by which most papers today are packed close-

ly together. The ink, in penetrating the paper, enters the air spaces or voids which exist in the paper. The large capillaries (openings) are formed between loosely packed fibers, while the fine capillaries are formed by tightly packed clusters of fibers or occur within the fibers themselves. The calendering process closes the large capillaries, but does not affect the smaller ones. This slows down the rate at which ink is absorbed.

In papers with large capillaries the pigment of the ink tends to penetrate the paper more readily. Papers consisting mainly of fine capillaries do not permit the pigment particles of ink to penetrate to any extent below the surface of the stock. In the former case, inks dry when they penetrate the stock, whereas in the latter case inks dry on the surface of the stock.

The solvents, which are the most fluid part of the ink, are readily absorbed by the paper, and then evaporate out. It is the vehicle and the pigment which must be tied down to the stock. In actual practice, many consider the vehicle as the binding agent. When the action is completed, the ink is dry. This is a simplified

explanation of the highly technical drying process.

Filler is used in paper for two main reasons. It gives the paper bulk and it increases the absorbency of the stock. While the fillers close the large capillaries of the stock, they do have a greater attraction for ink than the paper fibers. This results in a faster rate of penetration.

The application of coating to a stock is in reality the addition of a surface filler. It closes the large capillaries of the stock and increases absorbency, primarily of the solvent. By closing the large capillaries, the particles of the pigment are held on the surface. The holding power of the filler (coating) is stronger than the holding power of the fibers, and the pigment remains on the surface of the coating.

The composition of the paper determines to a large extent the nature of the drying process of the ink, i.e., absorption, oxidation, evaporation, etc. The customer's paper selection, therefore, limits the choice of inks that the pressman may use on the given stock. The foregoing knowledge should aid the pressman in making a suitable selection of ink for the specific job confronting him at any time.

On the back of four-page letter of general information on business (similar to Kiplinger Letter), Cavanagh Printing Ca., St. Louis, headed promotion copy that went with this form, "Find Out How Your Direct Mail Pays . . . Check Your Advertising Costs." Pads were offered customers, prospects

RECORD OF COSTS and RESULTS OF ADVERTISING DESCRIPTION MAILING PURPOSE HEY 18 LETTERHEAD 6187 CIRCULAR #00FL87 MAILING LISTS MEPLY CARD MEPLY SHYSLO 15E0 LAST MOUNT RESULTS BY DAYS PREPARATION PHOTOS PRODUCTION CHVELGRES / MITE DISTRIBUTION ... -GRANTING LINE OUT WER LINIT MAILES COST FER INQUIR



Help Customer Help Himself

Q.—How can I handle a customer who expects more of my time than I can afford to give him?

A.—The best way to handle this customer is to put him on the track of methods, ideas or promotions that will provide self-reliance in work selections. Impress upon the account that, while one function of printing salesmen is that of a consultant in printing, it is to an account's advantage to depend less on crutches and more on what he can dig up for himself. In the final analysis, the account knows his needs best.

Does the customer read the trade papers in his field? Does he belong to a trade association and consult with its experts? How about what his competitors are doing? Has he studied printing undertaken by them?

In proportion to the number of practical steps for self-help that are imparted to an account, the drain upon a printing salesman's time will decrease and the account will be more receptive to order. Extreme care in handling such an account is necessary. The account should be left with the impression that he has received not only maximum time but superlative counsel from you.

Salesman Wants a Challenge

Q.—I represent a very large and successful plant in the East. Jobs practically sell themselves on the basis of our past experience. This makes me feel that my part in each order is minimized. Would you advise getting out and joining a plant where the going is tougher, to demonstrate my mattle?

A.—Ambition is fine, but let's not dive off the springboard until we're sure there's water underneath. Management discounts many factors but never a good sales record. Assume that, as opposed to volume required of salesmen in other plants, double this volume is considered routine by your plant. To show your mettle, why not triple the figure, or make it even higher?

Don't look at the fight other plants have to land orders as necessarily indiPrinting salesmen interested in having Mr. Irving Sherman, who prepares material in this department, answer special questions, may address him in care of *The Inland Printer*.

cating that superior salesmanship is involved. Whether the water is smooth or rough, a good swimmer can always demonstrate his ability. Rather than be discouraged because high volume is the rule, a printing salesman should regard this base as just as great a challenge as the lowest volume, and work hard to top it.

High quota, low quota, let's not equivocate: Every salesman has to pull his load.

Specific Testimonials Are Good

Q.—Are testimonials of value to printing salesmen?

A.—Testimonials are valuable when they are specific. If a customer is willing to recommend your plant, then that is the best advertising in the world. But no testimonials, no matter how glowing, can supplant salesmanship in the actual clinching of an order.

Testimonials should be not be used when a prospect is in no mood for them or when the prospect's questions cannot be answered merely by thrusting a letter or reprint in front of him. In some instances, testimonials have boomeranged. Many business men take pride in the fact that they lead but do not follow. They will resent being referred to a testimonial to come to a decision. So temper testimonials with caution. Use them, but only after due counsel either with your superiors or fellow salesmen.

He Asks, "What's the Use?"

Q.—I know that I'm a good salesman. But frequently, when I lose out on an order, I wonder what's the use. I tell myself that I'd be better off in some trade other than printing. How can anyone tell which type of selling is best for him?

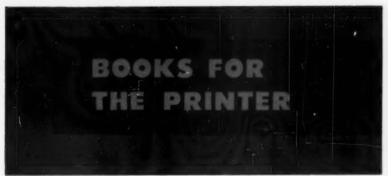
A.—No line is easy for most salesmen. The fact that you lose out on orders may have nothing to do with your ability as a salesman. It could well be that you make serious mistakes. You may need sharpening up. Sit down and take stock. Is yours a half-hearted job? Have you no appreciation of printing and of its possibilities as a business tool? If the answer is negative, that's it. In all justice to yourself and to your employer, do something about it.

But if you know your heart is in it, if you get a kick out of selling printing, if you appreciate its possibilities and values, then what you need is not a change, but sharpening up.

Hunt down the major causes of your lost orders. Pin-point acts of omission or commission that were yours. Get to work to reduce them no matter how ingrown or persistent they may be. Remember: If lost orders are due to mistakes you make that you do not correct, it won't help, no matter how interested you are or how superior your plant is.

Mere's some good promotion copy used with an attractive illustration, both created by the Inland Lithograph Company in Chicago. Advertisement appeared in various publications in Chicago area





The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, III. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge

Business Side of Printing

PRINTING IS A BUSINESS (The Inland Printer Book Department; paper-bound, \$2.85; Fabrikoid binding, \$4.85).

Published by John W. Rockefeller, Jr., and Associates, a consulting firm that specializes in printing plant production and cost control, this 92-page book reviews some of the cost and operating problems affecting the industry today, and suggests a few paths toward their solutions.

Beginning with a discussion of the changes that have taken place in the printing business during the last 40 years, the text goes on to deal with problems of manpower, plant layout, hidden operating costs, and the problems brought about by new developments in equipment and techniques.

Some of the material in this book was published previously in various graphic arts magazines.

Practical Math for Printers

PRACTICAL PROBLEMS IN MATHE-MATICS: PRINTING TRADES, by Adolph J. Schabel (The Inland Printer Book Department, \$2.15. Answer Book, \$1.10).

Designed for use by apprentices and vocational students, and as a refresher for working printers, this book covers the mathematical problems encountered in everyday printing trade operations.

The htat section reviews the fundamentals of mathematics in terms of their application to printing problems. The next section takes up some specific trade problems—figuring the ems in a type page, computing the cost of composition, figuring and cutting paper stock, etc. The application of each principle is shown in the step-by-step solution of a typical trade problem, and similar problems are provided for the student to solve.

Basic Text on Paper

PRACTICAL PAPER TECHNOLOGY, by William Bond Wheelwright (The Inland Printer Book Department, \$2.10).

This is a new, pocket-size edition of a basic text first published by the author and his wife in 1951. In addition to discussing some of the technical aspects of papermaking and converting operations, the book takes up such subjects as "How to Judge Paper," "Practical Manual and Physical Tests," and "Physical Aspects of Paper." Chapters also are included on the performance of paper in letterpress, offset, and gravure printing.

An addition to the text that will be helpful to students or trainee classes is a 14-page supplement, "A Quiz Test on Paper." This contains 144 questions that are keyed into the book, chapter by chapter. Answers accompany the questions.

Basic Layout and Design

PRINTING LAYOUT AND DESIGN (The Inland Printer Book Department, \$5.10).

A basic text for vocational students and apprentices, this book deals with the fundamentals of typographic design that many practicing printers would do well to review now and then.

The material was developed originally by Kenneth Orr, instructor of printing layout and design in the Hartford (Conn.) Regional Technical School, and it has been tested and revised on the basis of actual class use. The text deals with principles of conventional and modern layout, the basic rules for using type, and the proper utilization of color. There are many illustrations, and each chapter contains sample exercises in various kinds of job printing and advertising layouts.

Basic Newspaper Methods

NEWSPAPER ORGANIZATION AND MANAGEMENT, by Frank W. Rucker and Herbert Lee Williams (Iowa State College Press, Ames, Iowa. \$7.50).

This idea book presents the combined know-how of 236 newspaper publishers, managers, editors, and department heads interviewed by the authors. It outlines the practices that newspaper men have found best in the fields of production and service, financial and legal questions, public relations, and general organization.

In addition to discussing the operations of each newspaper department and the responsibilities of each person connected with the newspaper, the book presents more than 700 specific suggestions for economical, efficient operation.

Aids for Proofreaders

EDITORIAL AIDS (Proofreaders Guild, 113 S. Ashland Ave., Chicago 7. \$1).

Intended as a guide for proofreaders, editors, and compositors, this kit contains five items: one copy each of "Guide to Compounding" and "Word Division," published by the U. S. Government Printing Office; and three copies of a four-page pamphlet, "Roundup of Editors' and Proofreaders' Marks."

World Review of Poster Art

INTERNATIONAL POSTER ANNUAL 1955/56, edited by Arthur Niggli (Distributed by Hastings House, Publishers, Inc., 41 E. 50th St., New York 22. \$10.95).

This is the sixth edition of a series that has presented each year the best work of poster artists throughout the world. There are about 500 reproductions in this year's volume representing the work of artists in 23 countries.

Probably most noticeable throughout the book is the spreading influence of the French artist, Raymond Savignac, whose series of posters for *Life* magazine takes up a good portion of the American section of the volume, and whose style can be seen reflected in the work of artists from many countries.

The book should offer good inspirational material for the commercial printing designer, even though he may not be called upon often for a poster design. The principles of design employed by the expert artists represented here apply equally well to other printed material—labels, announcements, advertisements, etc. and can easily be used as a starting-point for better design in everyday work.

Packaging Forum Proceedings

PROCEEDINGS, 17th Annual Forum of the Packaging Institute (Packaging Institute, Inc., 342 Madison Ave., New York 17. Four volumes, \$3.50 per volume).

Included in this set are 57 technical papers delivered by leading industry specialists in the varied fields served by the Packaging Institute. Since little information on the subject is in technical libraries, the *Proceedings* offer an unusual opportunity to review the latest developments in this rapidly changing field.

How to Make a Budget

BUDGETING FOR PROFIT, by William E. Thomas (Bureau of Business Management, University of Illinois, Urbana. \$1).

According to the author, budgeting is a plan of operation expressed in dollars and cents. A good budget will represent in detail the expectations of the business both as to expenditures and returns. Sections of this bulletin cover the uses of the budget, the preparation required, changing the budget to meet changing conditions, budgeting procedure, and reporting financial data.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Combination No-Offset Spray

Paasché Airbrush Co. is offering a new unit that combines four of its No-Ink-Offset airbrushes. The combination is said to give better sheet coverage and at the same time reduce the amount of mist that scatters through the shop.

Each of the airbrushes can be positioned through a 360-degree angle, and each is mounted on a swivel arm that can be adjusted forward or backward. This makes it possible to apply the no-offset fluid spray in any volume necessary on any part of the sheet, according to the manufacturer. It also is possible to avoid the many crossbars in the latest chain-delivery presses.

The low air volume required by the combination unit is said to result in more economical operation. The company says some users report using less solution with the four-head unit than with a three-head spray.

For information: Paasché Airbrush Co., 1909 Diversey Parkway, Chicago 14.

Automatic Spacer Cutter

Plants requiring fast cutting of large quantities of smaller paper stock sizes now are offered a 39-inch cutting machine equipped with the Lawson Series V-65 electronic spacer.

The electronic spacing mechanism eliminates all manual gauging by the operator. A lift of paper is placed in the machine, a cut is made, and the work comes forward automatically to the next cutting position. The spacer is said to be accurate to .002-inch. The hexagonal spacer bar can carry as many as six spacer setups, enabling the machine to handle a variety of finished sizes. When the last cut has been made, the back gauge returns to the first cutting position automatically, ready for the next lift.

For information: E. P. Lawson Co., 426 W. 33rd St., New York 1.

Makeready Paste Dispenser

An automatic dispenser for makeready paste now is available for pressrooms. Called Bing-O-Matic, the dispenser is made of plastic and designed for wall mounting. It holds a tube of Bing makeready paste and delivers the paste at the touch of a finger. A self-sealing nozzle is provided to prevent drying out.

For information: Sam'l Bingham's Son Mfg. Co., 636 S. Sherman St., Chicago 5.



Outfit produces direct-screened color negatives

Simplified Color-Separation Outfit

The Model B-3 Photocolor projection camera, made by Photostat Corp., is a development of the Princeton (N. J.) Polychrome Press for printing based on the Eastman short-run color system. This system was designed for rapid transparency reproduction from direct-screen color separation negatives.

After the original transparencies are masked photographically to correct for contrast and color balance, direct-screened halftone negatives are made in the B-3 camera, using Eastman gray contact screens and exposing on Kodalith panchromatic film. No hand work is necessary. Pins and punches designed for the system are said to assure exact mechanical register of the color transparency, masks, and separation negatives. The camera also can be used for precision color separation by other methods.

Standard equipment for the system includes 4- and 7½-inch lenses; a 4- by 5-inch register transparency holder; a 6-by 12-inch preregistering punch; the Triomatic timer and main control panel; a constant-voltage stabilizer; an 8- by 10-inch vacuum exposure board; a vacuum pump; and one 11- by 14-inch Eastman gray contact screen.

A descriptive folder illustrating the equipment and listing extra accessories is available on request.

For information: Princeton Polychrome Press, Inc., 8 Charlton St., Princeton, N. J.

Versatile Collating Machine

Graphic Arts Development Co. recently introduced its new Model B collating machine. The Model B, which is being produced with 4, 8, 12, or 16 stations, is said to be versatile in handling many types of jobs. It will take stock sizes from 5x8 to 11x14 and can collate different sizes simultaneously.

The machine consists of a series of independent stations that operate in unison and can be adjusted independently or turned off if they are not needed for a particular job. Easily adjustable sheet separation, vacuum pick-up, and pile elevating controls are located at each station.

A central main drive lubrication system is provided so the machine can be serviced from a single point without removing guards.

Rated speed of the eight-station model is 5,440 to 33,600 sheets per hour, and the speed of the machine is adjustable. Each gathering station has a pile capacity of about 11 inches.

A tape delivery unit also is available as extra equipment.

For information: Graphic Arts Development Co., 3812 W. 150th St., Cleveland 11.

Carbon Tissue Backing

A new vinyl product is said to make possible exact registration of carbon tissue in rotogravure printing. Called P.S. vinyl backing, it is applied after the tissue has been sensitized but before exposure. It is said to prevent any shrinkage or expansion of the carbon tissue during the exposure and the time when the print is taken from the frame.

Because the material is pressure-sensitive, it adheres firmly to the carbon tissue sheet when the exposure is made. The operator removes the backing after transferring the print to the cylinder.

For information: Chemco Photoproducts Inc., Glen Cove, N.Y.

Perforator for Multiliths

A perforator now is available for Model 1200 and 1250 Multiliths. The new unit is said to be a tested adaptation of perforators used on Davidson, Kelly, Miehle, and other presses. The manufacturer says it is easy to attach and use.

For information: Cowan Pressroom Products, Inc., 1651 Cosmo St., Hollywood 28. Calif.

Synchronous Mirrors Check Web for Register

A device now is available to "stop" a rotary press web for visual inspection at any time during the run. Called Scan-A-Web, the device is designed to check color intensity, register, and general reproduction quality of a printed web while the press is in motion. It can be used on letterpress, offset, gravure, and flexographic presses.

Scan-A-Web utilizes a series of strip mirrors mounted on a drum which rotates at a speed proportional to the speed of the press. Every eighth impression is picked up by the mirror system and its reflection is seen through a viewing port. The effect of the synchronized mirror principle is to "stop" the motion of the web optically.

The resulting stationary image makes it possible to use magnification and to see in detail the degree of screening and changes in ink laydown. It also is possible, with an attachment, to compare the running web with quality control standards.

Two models of the device are available. Model 2C has an observation area 2 inches wide and up to 42 inches long; 42-inch and narrower webs can be viewed without moving the unit. Model 2C18SM has an observation area of 2 by 18 inches and is designed to be moved across the entire widths of webs wider than 42 inches.

For information: National Laboratories & Mfg. Corp., 233 Chestnut St., Ridgewood, N. J.



Pressman can check register and color reproduction with device which "stops" high-speed web

Magnesium Engraving Metal

Brooks & Perkins, Inc., magnesium fabricator, announced recently the formation of its Magplate Division to produce and supply magnesium photoengraver's metal.

Called Precision Magplate, the material is produced with a special machining operation that holds tolerances on gauge thickness to plus or minus .0005-inch.

The company says this results in a more accurate, uniform printing job and reduced makeready time. Another advantage claimed for the material is that its extremely hard surface permits faster and more positive etching and gives longer life when producing stereotype mats.

Magplate Division also is producing precision magnesium backup plates for laminated electrotypes and plastic plates.

For information: Magplate Division, Brooks & Perkins, Inc., 1950 W. Fort St., Detroit 16, Mich.



Magnesium plates are made to close tolerances

Seal and Label Press

A New York firm has announced distribution of the Viking Dominator two-color seal and label press for specialty printers. Some of the features claimed for the machine are automatic lubrication, variable speed drive, and an independently driven inking mechanism. A blanket heater and iris attachment are included.

The rated top speed of the press is 3,-200 impressions per hour.

For information: Printing Industries Equipment, Inc., 135 W. 20th St., New York 11.

Improved Photo Emulsion

Photolith Ortho A is a new Du Pont emulsion described as having greater sensitivity for improved halftone results, background drop-out, and dot etch performance, while retaining the high contrast properties of Type 700, which it replaces. It is on standard acetate base and available in Type 700 sizes and packaging units.

For information: E. I. du Pont de Nemours & Co., Wilmington, Del.

Scotch Tape Shop Dispenser

For composing room, bindery, and general shop use, a new dispenser has been designed for Scotch tape. Called the M-73 Scotch bracket dispenser, it will accommodate most of the more than 300 types of Scotch tape in widths up to one inch. The bracket can be mounted permanently on the side of a typesetting cabinet or under a workbench in any handy location. It is available through local suppliers.

For information: Minnesota Mining & Manufacturing Co., 900 Fauquier Ave., Sr. Paul 6.

Better Inking Claimed for Redesigned V-50 Vertical

Better inking and better impression are two of the featured engineering changes claimed for an improved Model V-50 Miehle Vertical press.

The inking mechanism has been redesigned and now includes two form rollers of different sizes—1¾- and 2-inch diameters—plus an additional frictiondriven steel rider roller. The company says the new inking arrangement gives better distribution and coverage and permits printing a wider range of solids and reverses.

Printing rigidity is said to have been increased by the use of a cylinder journal impression tie bar. Miehle says this improvement adds to the impression strength of the press and insures a cleaner, sharper contact at the printing line. The impression tie bar also provides additional rigidity in the entire cylinder assembly, making it possible to maintain high average speeds.

In addition, the new 1956 models will be equipped with Dexter-Conde air pumps. These have a rotary vane design that is said to provide a nonpulsating air flow in pressure and vacuum lines.

For information: Miehle Printing Press & Mfg. Co., 2011 W. Hastings St., Chicago 8.

Hebrew Type From Israel

Commercial and newspaper printers who handle printing that requires Hebrew types now can obtain type faces designed and cast during the past three years in the only type foundry in Israel. Two of

מפעלי מתכת מפעלי מתכת

the basic designs are shown in the illustration. A United States distributor has just been appointed.

For information: Otto Toch, 1423 N. Hudson St., Chicago 10.

Precision Graphic Arts Knife

A new knife for graphic arts jobs is designed to use replaceable carbon steel cutting blades. Called the X-acto No. 4 silk screen stencil knife, it is recommended for use on silk screens and friskets and in retouching and etching. The knife is five inches long and a quarter-inch in diameter, and the angled cutting blade is an eighth-inch wide. The knife can be obtained at local art materials, stationery, and hobby stores.

For information: X-acto, Inc., 48-41 Van Dam St., Long Island City 1, N.Y.

Desk Tipper and Collator For Short-Run Production

Small-scale business forms production now is possible with a new desk model tipping machine and semiautomatic collator. The machine, said to be ruggedly built and to have many features found on higher-priced models, measures 21 by 17 by 9 inches and weighs only 75 pounds.

Called the Pacemaker Junior, it is capable of handling up to 1,850 sheets an hour and has the same glue tipping mechanism, self jogger, and thumb release mechanism as the original Pacemaker machine, according to the manufacturer.

Equipped with a Formica top, the machine can take sheets from 4 by 4½ to 12 by 12 inches. Operation is controlled by a foot switch.

For information: Turner Printing Machinery, Inc., 2630 Payne Ave., Cleveland 14.



Table-model collator has "big machine" features

Fold-Away Drafting Table

For use where space is restricted, a new bracket arrangement for mounting a drafting board permits folding the board flat against a wall when it is not needed. A natural redwood frame mounts on the wall studs and holds a steel and aluminum bracket on which the drafting board is attached. Any board up to 31 by 42 inches can be used. Also available is a swivel attachment that allows the board to be turned and locked in any position.

For information: Art Engineering Associates, 3505 Broadway, Kansas City 11, Mo.

Production Line Tapemaker

Williamson Adhesives, Inc., is producing a smaller version of its Tapemaker, a coating machine that makes pressure-sensitive cellophane tape as it is needed. The new unit is designed so that it can be spotted at any point in production line operations.

The machine produces a continuous supply of pressure-sensitive tape and is said to save 50 per cent or more of the cost of using prepared tape in rolls. The manufacturer says the Tapemaker can be shut down for any length of time and then restarted without trouble.

The new model can be placed on a table, stand, or floor, and is intended for use in such operations as sealing, labeling, packaging, and binding.

For information: Williamson Adhesives, 8220 Kimball Ave., Skokie, Ill.

Compact, Portable Lift Table

Designed to reduce materials handling costs and increase production efficiency, a new portable lift table has been introduced to the printing industry. It is small enough to fit between the legs of any standard skid, and it can lift loads of up to 4,000 pounds. The machine can be moved easily to any location where manual handling is a problem.

The portable unit is available with tables measuring 24 by 52, 36 by 52, and 48 by 52. Its collapsed height is only 7½ inches. The extended height is 38 inches. The table is raised or lowered by an electrical control switch.

The lift table also is available in a stationary model that can be recessed into almost any floor.

For information: Southworth Machine Co., 50 Warren Ave., Portland, Maine.

Carbide-Tipped Stereo Saw

A new saw blade, especially developed for cutting and trimming stereotypes, has carbide cutting tips that are said to provide longer life and cleaner, faster cuts.

The manufacturer says users are reporting that the saws provide 30 to 40 times more life between sharpenings than ordinary steel saws. Cuts are said to be clean and free of burrs, since metal does not build up on the sides of the teeth. The

saws are made in diameters of eight, nine, and ten inches and are available with from 20 to 80 teeth.

For information: Gay-Lee Co., Clawson, Mich.



A single lever operates proof press lockup bar

Proof Press Lockup Bar

A new lockup bar is available for use on proof presses and test presses. Called the Vandercook Positive Lockup Bar, it is self-squaring and is operated with a convenient lever. The action of the lever first locks the bar between the bed bearers, then exerts pressure against the form. The bar is made of aluminum and has a recess to allow for string tie-ups.

For information: Vandercook & Sons, Inc., 3601 W. Touhy Ave., Chicago 45.

Water-Cooled Unwind Brake

A new multiple-disc, water-cooled unwind brake now is available for all Kidder winders and rewinders requiring higher braking capacities. The unit is designed to accommodate either 15- or 20-inch diameter braking elements. It can be adapted readily for assembly as a two-, three-, or four-disc unit, meeting a wider range of horsepower requirements.

For information: Kidder Press Co., 121 Broadway, Dover, N. H.

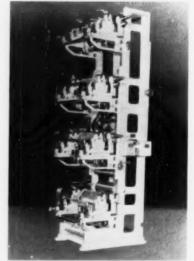
Double Two-Color Flexographic Press Saves Floor Space

For specialty printers, a flexographic press recently introduced is especially designed to fit the narrow space between a polyethylene film extruder and a bagmaking machine.

The four-color press, ten feet high and occupying less than two square feet of floor space, permits continuous two-color printing of film without any down-time when changing from one job to another. While one two-color job is being run, the remaining two printing stations are made ready for the next job. At the end of the first run, the first two color units are disengaged and the second pair is brought into contact with the moving web. The manufacturer says that only two or three impressions are missed in the changeover.

The press can be made with either vertical or horizontal frames and in printing widths from 12 to 36 inches.

For information: Manhasset Machine Co., Mineola, N.Y.

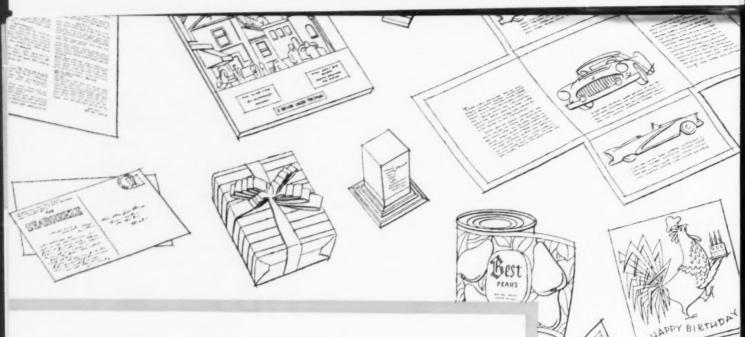


Flexographic press is a dual two-color machine

For the finest reproduction...







Buy and Specify these Papers by Name

COATED BOOK

Satin Proof Enamel
Refold Enamel
Falcon Enamel
Format Enamel
Wedgwood Coated Offset
Templar Coated Offset
Javelin Coated Offset
All Purpose Litho

CAST COATED PAPER

Kromekote Enamel
Kromekote Label
Kromekote Litho
Kromekote Cover
(Cast Coated 1 Side)
Kromekote Cover
(Cast Coated 2 Sides)
Kromekote Postcard
(Cast Coated 1 Side)
Kromekote Postcard
(Cast Coated 2 Sides)
Kromekote Box Wrap

DRUM FINISHED PAPER

Colorcast Box Wrap Colorcast Gift Wrap Colorcast Label

COATED COVER

Refold Coated Cover

DULL COATED BOOK

Cashmere Dull Enamel

UNCOATED BOOK

Garamond Antique Garamond English Finish Garamond Text (W. M.) Wedgwood Offset Pasadena Offset Chalice Opaque

UNCOATED COVER

Ariel Cover Cordwain Cover

ENVELOPE PAPER

Chamfico Colored Wove Envelope Radiant White Envelope Foldur Kraft Envelope Gray Kraft Envelope Suntan Kraft Envelope Ne'er Tear Envelope

COATED POST CARD

Campaign Postcard
Chamois Dullcoat Postcard

BRISTOLS

Inventory Index Canton Postcard

TAG

Tuf-Tear Tag

BOND, MIMEOGRAPH

Ariel Bond Scriptic Mimeograph

PAPETERIE

Wedgwood Papeterie Garamond Papeterie (Embossed and Printed)

PRESSBOARD

Champion Pressboard Imitation Pressboard

SPECIALS

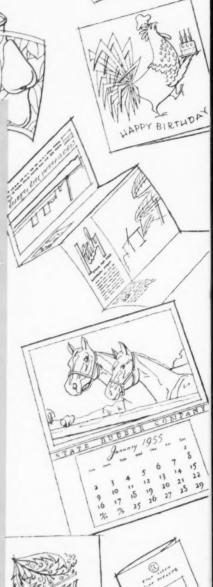
Cigarette Cup Stock
Food Container Stock
Coffee Bag
Tablet Papers
Drawing Papers
Red Patch Stock
Stencil Board
Pattern Board
End Leaf Paper

THE CHAMPION PAPER AND FIBRE CO.

General Office: Hamilton, Ohio

Mills of HAMILTON, OHIO . . . CANTON, N. C. . . . PASADENA, TEXAS

For full information on how this advertisement was produced, write our Advertising Department, Hamilton, Ohio



Hand-Operated Perforator Redesigned for Efficiency

F. P. Rosback Co. recently announced a redesigned model of its 10-inch hand-operated perforating machine. The new model is a 12-inch design. Changes in the design of the operating linkage make it necessary to use only about half the effort to perforate a 12-inch line that was formerly required to perforate a 10-inch line.

The new machine weighs only 38 pounds, as contrasted to the 75-pound weight of the former model, making it easier to move from one working location to another.

For information: F. P. Rosback Co., Benton Harbor, Mich.



Redesigned hand perforator requires less effort

Screen Process Photo Chemicals

Two chemicals for preparing screen process photo stencils now are offered in new size packages. McGraw Colorgraph Dichromate Sensitizer, formerly available only in bulk, now can be obtained in 2½-ounce containers, each holding exactly the right amount of potassium dichromate to make one gallon of solution. Speed Booster, used for decreasing the necessary exposure time, is offered in a two-ounce container holding the necessary amount for a gallon of solution.

Both products were formulated for use with McGraw Colorgraph screen process pigment paper.

For information: McGraw Colorgraph Co., 175 W. Verdugo Ave., Burbank, Calif.

Enclosed Plate Exposure Unit

Platemakers now can get a vacuum printing frame and a high speed light source combined in one enclosed exposure unit. Called Dial-A-Plate, the unit is said to be ideal for albumin and deepetch plates, although it was designed primarily for making presensitized offset plates. It also can be used with sensitized papers and for zinc, copper, and cold-top enamel.

There are two Dial-A-Plate models, 1016 and 2024, different in size but with the same operating features. Model 1016 is designed for use on a table and for



Platemaker combines printing frame, arc lamp

plate sizes up to 10 by 16 inches. Model 2024 is a floor model that can take plates up to 20 by 24 inches; it is equipped with storage shelves under the printing unit.

Features of the printer include a sealed mercury arc lamp matched to the presensitized plate emulsion; a parabolic reflector; and a "light integrator" that is said to control plate exposure perfectly.

The combination pump and motor unit is enclosed at the rear of the printer.

For information: Robertson Photo-mechanix, Inc., 7440 Lawrence Ave., Chicago 31.

Lift Truck for Narrow Aisles

A new addition to the line of Yale Warehouser high-lift platform trucks has been especially designed with big-city printers in mind. The new truck permits high stacking of paper skids in narrow aisles. It is said to solve many materials handling problems that frequently face printers whose plants are in cramped metropolitan locations.

The new model, with a 4,000-pound capacity, has an over-all height of 68 inches and a lifting range from 6 to 96 inches.

For information: Yale & Towne Manufacturing Co., Materials Handling Div., 11000 Roosevelt Blvd., Philadelphia 15.

Release Agent for Coatings

Release-Cote is the name of a new compound that is said to prevent coatings such as glue, adhesive, paint, ink, and plastic from adhering to the walls of pots, ink fountains, tanks, or any exposed surfaces. The manufacturer says use of the compound reduces clean-up time by 50 per cent. It also can be applied to the hands to prevent coating materials from sticking to the skin and nails.

Release-Cote is available in four-ounce tubes and in quart, gallon, and five-gallon containers.

For information: Potdevin Machine Co., 285 North St., Teterboro, N. J.

Work Simplification Cuts London Printer's Costs

(Concluded from page 47)

Krisson personnel concentrated on some of the main reasons for delays until they found solutions. One of these eliminated delays previously caused by matching colors on the press. Here is the color matching procedure that was established as a result of the efforts of letterpress supervisor Jack Deller and his staff:

"When our customers request color matches, we point out the advantages of using colors selected from our stock color chart. If none of these is suitable, we show our secondary color chart. This includes a selection we have found popular over the years. If these are not acceptable, we make a final attempt to persuade the customer not to submit a piece of cloth, tin, or wash drawing as a color specimen; we show an ink maker's range of some 200 different colors, and if this fails to satisfy, we match the color from our standard inks."

A color matching booth was constructed for this job. "The outer walls of the booth are ink racks which contain all our standard inks in clearly marked separate compartments. The booth contains a special lamp designed to give about the same light as natural daylight. To aid us in matching the color we keep a record of previous color matches we have made. We have more than 3,000 of these on record and often find them useful. They not only give a positive indication of what the color mix is likely to be, but also reveal what the color is not likely to be, thus preventing many false attempts at matching the color."

One of the most significant aspects of the Krisson way is that the principles of motion economy are not taught as separate ideas but are part of the training each employee receives. Apprentices and journeymen alike find that it is very helpful to keep notebooks of instructions for particular jobs. These instructions include job descriptions and are useful for detailed study whenever a job needs to be improved.

The Krisson way, therefore, is a carefully planned way of doing a job. As such, it earns the respect not only of management but of the men on the job. It continues to be a challenge to every member of the organization.

Papermaker Converts, Hikes Output

By converting a machine which made uncoated groundwood specialties, International Paper Co. has increased by 35, 000 tons the annual output of its Hudson River Mill in Palmer, N. Y., according to S. E. Kay, vice-president. Three machines now produce Hudson Gloss and Publication Gloss at a 100,000-ton annual rate.

PIA Presidents' Conference Draws 100 Executives

Printing Industry of America's eleventh professional conference, this time for printing company presidents, attracted an attendance of some 100 executives who reaped the benefit of speaker and small-group discussions of top management problems. The study of topics ranging from buying a business to family and estate planning featured the Jan. 23-27 parley in Boca Raton, Fla.

Tee-off and briefing remarks came from PIA vice-president Reuel D. Harmon of Webb Printing Co., St. Paul, and general management committee chairman Horace Hart of Smith-Hart Printing Corp., Rochester, N. Y.

Planning and developing the company organization was the subject of a paper read by Frank Pfeiffer of Reynolds & Reynolds Co. in the absence of its author, Dr. Robert H. Roy, dean of the School of Engineering, Johns Hopkins University, Baltimore. It was a plea for "administrative awareness of organizational fallibility," and a warning that charts showing line, staff and functional relationships "are not as reliable or effective as many administrators think."

A hospital X-ray department organization chart was used to show its deficiencies, which Dr. Roy translated into printing plant terms. "Organizations do not behave in the manner portrayed by charts," he wrote. "They are useful, but much less definitive, informative and controlling than is commonly believed. Inability to portray the nuances of staff and functional relationships is a general weakness. There are no absolute criteria for organization success. Each is weighed against others equally susceptible to frailty and weakness. Handsome profits can come from poor as well as good administration. Loss can be incurred despite the best direction. We cannot measure administrative results other than relatively, although we are prone to accept the measurements we do make as absolute.

Prone to Be Self-Satisfied

"Executives are a little bit prone to be self-satisfied about their organizations. They 'succeed,' so they must be skillfully directed, and the top of the hierarchy must be doing a good job. This is false reasoning and dangerous administration. It is well to be aware constantly that success is relative, and that any measure of it may come from individuals found in varying colors on every organization chart. Abandoning the 'one big family' notion and its complacency may be disillusioning, but it is at least the first step toward prevention or reversal of organization deterioration."

John R. Gordon of Winston Printing Co., Winston-Salem, N. C., dealt with development of company policy. He stressed that any plant of any size should have a written policy designed to nurture its growth and profit. Written policies provide better communication from the president down to the janitor. They enable each person to be a better employee. They tell executives precisely what their jurisdiction is, and what course they must steer, profit-wise, over the long term. They enable lesser management personnel, such as foremen and superintendents, to know their particular duties, and to whom they are responsible.

"Without written policies," said Mr. Gordon, "it is impossible to maintain a decentralized operation. Covering all aspects of management duties and responsibilities, they are mandatory in any printing plant."

Mr. Gordon believed "it would shock a good many people in the printing industry if they would get each of their executives, managers, superintendents or foremen to write down what they think company policy is on any particular subject." He felt sure that presidents would be shocked to find "a diversity of opinion, or none, as to what policy is on certain specific issues."

Improving Customer Relationships

He pointed out that sound policies improve customer relationships. Here he referred particularly to sales, credit, and collection policies. Customers knowing that relationships in the plant they deal with are harmonious have good reason to expect that "the printed product has craftsmanship or quality that they would not get from an enterprise not so well managed."

The speaker detailed many internal and external phases of management that

Sally Craig and Norma Small pose with mailing of entry blanks for PIA Printers' and Lithographers' Self-Advertising Exhibition and Awards to remind printers to get entries ready. Deadline for the annual competition is September 28





Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

should be covered in statements of policy. They included hiring and firing, training, promotion, wages and salaries, military and sick leave, health and accident insurance, death and other benefits, equipment, finances, sales, maintenance, machinery modernization, and customer and community relations.

He recommended that the president or management committee appoint someone to be responsible for developing and maintaining company policy. In conclusion he said:

"Printing plant management must be eternally vigilant in adopting written policies that will keep the ship on a profitable course and away from the shoals of insolvency. Time is running out. It is much later than we think. If our industry is to grow and prosper, we must adopt realistic and intelligent policies."

Guideposts for Development

Edward N. Hay of Edward N. Hay & Associates, Inc., Philadelphia, set up guideposts for executive development. He stressed that such programs must be tailor-made to fit the unique needs of individuals whose duties and goals differ. Programs having some common elements could be joined to meet a common need, but each program, essentially, is different from all the others.

"If executive development is thought of as an individual matter which is the responsibility of each boss, there will be no need to 'sell' training," said Mr. Hay. "The boss will demand it, but his demand will be for the best that can be found, and the training man will be so busy delivering that he will have neither need nor time to sell the idea.

"An adequate executive development program does not consist of any one thing, such as sending men to business schools, placing them on committees or rotating them through different jobs. These things are good, and any or all of them may have their place. But a program that will bring profits will cover the following points:

"The executive.-We must know who he is, what he's like. This means psychological study of the whole individual.

The job.-We must know each job, the accumulated know-how it requires, the judgments and decision that are necessary, and the specific accountability for

'Goals.-Each man's goals must be set, with his help, and they must fit the company's over-all goals.

"The boss.—Each man's development program must center on his own boss.

Motivation.—The boss must know the needs of each executive and learn how to use this knowledge to inspire maximum performance.

Progress.-Each man's goals tell where he is going. His boss must tell him periodically how far he has gone. Further goals must be set up from time to

"Organizational climate.-Every company personality is different, and the resulting climate must be taken into account in planning development.'

Family and estate planning was the topic assigned to Earl S. MacNeill of Irving Trust Co., New York City. Paul Little of Mudge, Stern, Baldwin & Todd, New York City, discussed buying, expanding and selling the business. At a luncheon session, Willard E. Brown of Judd & Detweiler, Inc., Washington, D. C., detailed the Lithographic Technical Foundation-Printing Industry of America visual economics program. John S. Williams of Franklin Printing Co., Primos, Pa., was toastmaster at another luncheon.

Morning sessions left afternoons and evenings open for recreation. On the social side there were a Dutch treat cocktail and steak fry parties.

Each registrant received a binder containing all of the speeches. This meant that PIA had abandoned publication of Professional Conference proceedings.

Brackett Resigns As PIA Manager; **B. J. Taymans Named Successor**

James R. Brackett resigned last month as general manager of Printing Industry of America, Inc., but continues to serve on a consulting basis. Assistant general manager Bernard J. Taymans was named Feb. 25 to succeed him.

Mr. Brackett's health had been failing and his doctor recommended that he free himself from all business connections for a time. Just prior to the executive committee's Feb. 11 meeting, the officers considered his request for an extended leave of absence for reasons of health.

The alternate consideration was his resignation and continuation on a consulting basis," said PIA president J. R. Jackman. "We knew the nature and





James R. Brackett

scope of the matters immediately on his desk. Careful consideration of the facts brought the officers to the determination that it would be in his best interest, and in the best interest of the association, for us to accept his resignation and have him available as a consultant.

The decision to accept Jim's resignation was not easy to reach. He came with

PIA as its first general manager in 1945. With us he has lived through all the trying days of initial organization and program development. His imaginative thinking has contributed much to our progress. We have expressed to him the association's appreciation for his important contribution, and conveyed our sincere wishes for his full and speedy recovery to good health."

Mr. Brackett became a newspaper man after his graduation from the University of South Dakota in 1926. First serving the Sioux Falls Argus-Leader as state and Sunday editor, he went to France in 1928 as reporter and rewrite man on the New York Herald Tribune's Paris edition. Later he was desk man on the old New York World and a City News Association reporter. Joining the Associated Press, he worked in New York and Washington, D. C., and became business editor in Washington. After leaving AP, he was an information specialist for the Securities and Exchange Commission, executive secretary of the temporary National Economic Committee, and executive assistant to the trustees of the Associated Gas and Electric Corp. During World War II, he was senior director in the Office of War Information.

With the announcement of Mr. Brackett's resignation, Mr. Jackman sent a biographical sketch in which he paid the following tribute

"He is an excellent writer and speaker, has a broad knowledge of business economics, and is well known in trade asso-

ciation and public relations fields. He became general manager of PIA at the beginning of its operating existence. As operating head, he has been involved in all PIA activities for the graphic arts field. His stimulating leadership has been demonstrated in his effective direction of PIA's development. It is not possible to describe all of his duties specifically, but the accomplishments of PIA for the past eleven years speak for themselves."

TAPPI Coating Committee to Meet The Coating Committee of the Technical Association of the Pulp and Paper Industry will hold its seventh annual conference May 7-9 at Philadelphia's Benjamin Franklin Hotel. Synthetic adhesives for paper coating will be the topic for study under the chairmanship of J. T. Loomer of Robert Gair Co. The agenda includes a panel discussion of what the paper coating industry desires in synthetic adhesives. F. H. Frost of S. D. Warren Co. will be the moderator.

Looking over congratulatory telegrams at opening of new national headquarters of Canadian Graphic Arts Association in Winnipeg are George W. Swan, CGAA business manager; Earl Pollard, president of the Winnipeg branch; Charles E. Greenlay, minister of mines and natural resources and minister of labor for Manitoba; and Dorothy F. Dampier, who is national secretary of Canadian association





Carl A. Ireton (second from left), Specialty Paper Co., Dayton, was elected Packaging Division vicepresident at Gravure Technical Association's convention. New directors (from left) include Harold Perry of Peter Paul, Inc., Naugatuck, Conn.; Charles Edson, Kable Printing Co., Mt. Morris, Ill.; George Carl of Woman's Day, Inc., New York; and Mark Farrell of Montreal Standard Publishing Co.

Gravure Has Bright Future, 562 Delegates Are Told at Gravure Technical Convention

By Hal Allen, Eastern Editor, The Inland Printer

Attending the Gravure Technical Association's seventh annual convention Feb. 1-3 in New York City were 562 registrants who came from many states and Canada to reap the benefits of talks, forums and exhibits highlighting gravure's growth and pointing the way to an even brighter future. Said keynoter Arthur H. Motley, Parade Publications president and publisher:

"Gravure grew fast from the start not merely because there was a need for it but because a few people were determined to make their dream of high-speed quality printing at low cost come true. But we haven't even scratched the surface of the mass market for gravure as a process that is not a substitute for anything, but a better way to reproduce color."

Also of direct interest to printers using all processes was a warning from George M. Reinfeld, Jr., that too many of those who make color decisions cannot see color correctly. Speaking as vice-president of Turck & Reinfeld, Inc., color printers, he cited tests showing that nine per cent of all men have color vision deficiencies, and that those who have minor deficiencies cause the greatest reproduction problems. "Before we can use color correctly we must be sure we see it correctly," he said. Many registrants took color aptitude tests.

Lorain Fawcett of Allcolor Co. declared that color TV will stimulate more packaging and advertising color—a big opportunity for gravure work on fabrics and other materials as well as paper and board.

GTA president J. Gibson McIlvain of the Downington (Pa.) Paper Box Co. stressed that gravure achieves high volume mass production without discounting quality. He saw this branch of the graphic arts continuing to strive for more faithful color results.

Technical aspects of gravure for publication and packaging purposes were studied in forum style. On the publication side Eldon H. Rohrsen of Tatham-Laird, Chicago advertising agency, criticized printing variations from plant to plant using the same material. He saw a need for more uniformity during press runs from one cylinder, on cylinder changeovers and repeat runs. Ways to improve services to ad agencies were reviewed by a panel of industry men.

One of the most important production factors affecting costs is copy preparation, according to Len S. Pinover of Intaglio Service Corp. The engraving, etching, paper, and ink phases of production were discussed by Frank A. Sportelli, Inter-

George M. Reinfeld, Jr., of Turck & Reinfeld, New York, told GTA convention that printers who make color decisions should take aptitude tests



national Color Gravure; Matthew J. Romano and Clifford J. Murray, Triangle Publications, and J. A. Quigley, Interchemical Corp. Crowell-Collier's Allen C. Black reviewed up-to-date color control methods.

Technical committee chairman Oscar Smiel of Intaglio Service Corp. stressed the practical value of GTA's Technical Guide, published three years ago. Among other association achievements he listed were development of a transparency illuminator; standardization of positive material, plating and finishing procedures; uniform etching methods; paper and ink research, and equipment maintenance improvements.

From Eastman Kodak's S. G. Hall came the announcement of a gravure copy film for negatives which, he said, permits controlling contrast by exposure rather than development.

Dr. William Vinton of Du Pont's new product development department dedescribed Rotofilm and Cronar polyester photographic film base.

Denis M. Burke, president of New York Photo-Engravers' Union No. 1, said that union members are definitely interested in producing quality work, are ready to accept new developments, and have been instrumental in perfecting new and better methods and improved materials and equipment.

Joseph Gervase of Neo Gravure, Frederick G. Bourne of Standard Gravure, and Dr. Gerard La Roque of News Syndicate, Inc., served on a panel dealing with press waste control.

Dr. Hermann Kott described the Alco-Gravure process, which uses Rotofilm. Donald Gresham, from England, detailed the McCorquodale-Gresham double positive system for reducing cylinder finishing costs and producing better quality. Edward J. Behringer of Chicago Roto-print used slides to point up experiments showing that the hard-edged dot for the

J. Gibson McIlvain, Jr., Gravure Technical Association president, led off panel discussion at a Publication Division session of GTA meeting



Dultgen process is superior in printing results. Donald B. Alnutt of Philip A. Hunt Co. illustrated his talk on formulas for making iron chloride etchants.

Harold Wilson, Montreal Standard plating foreman, told how the Mettenheimer process eliminates the need for polishing copper after plating. The end result, he said, is a hard, high-gloss surface, clean and efficient, with minimum loss of copper.

Benjamin Sugarman of Consolidated International Equipment and Supply reported that the first Mettenheimer installation in this country was being completed in the Elgin (III.) Gravure plant.

For the pressroom committee, Parade Publication's Carl M. Metash reported progress in developing engineering standards for reducing overtime. Emory Worthington of George F. Motter's Sons described a new cylinder circumference measuring gauge. L. E. Goda of Eastman Kodak detailed photographic color correction and separation masking principles, methods and materials. Daniel Smith of Interchemical Corp. told how to check ink behavior during press runs by taking high speed photo closeups of the operation. Sun Chemical's Harry D. Darlington explained the use of instruments for on-the-press measuring of ink viscosity.

A feature of one of the packaging division sessions was a paper written by Edward P. Finch, Carton and Container Division, General Foods Corp., and read by Ohio Boxboard's Frank Kulow. Gravure lends itself to automation, Mr. Finch believed, because it is a continuous process with automatic control of register, coating thickness, tension, drying speed and color. He called the process economical on labor and materials and capable of great speeds in turning out a product ready for immediate processing on other machines. He forecast that packaging gravure would double or triple its value in the next ten years.

Copy preparation is gravure's most neglected phase, said Fred L. Baldwin of Dobeckmun Co. He urged all concerned to work together for best results. Walter H. Haase of Acme Gravure Services pointed out that art copy showing complete information is essential to help engravers keep costs down.

Fulton MacArthur of MacArthur Associates felt that many press controls are too complex. He thought that pressrooms, while waiting for simplified controls, should use instruments that measure rollier hardness, cylinder diameters, ink viscosity, trueness of shaftings, and cone concentricity.

Morris Kane of the KVP Co. rated smoothness as the most desirable quality for gravure paper. Properties for reproduction on board were uniform caliper, resistance to rub and scuff, resiliency and ink receptivity, according to Edward Beiderbecke of Bloomer Bros. Co. Ander Chemical's A. E. Price, speaking on the ink side of gravure packaging, showed forms for checking ink progress through press runs, and reviewed a job from the ink point to the printed package. Complete specifications all along the line were essential, and he warned against using general terms, such as light-fast or rub-proof, that mean little or nothing without specific statements of actual test results.

From the Technical Institute in Zurich, Switzerland, Dr. A. G. Epprecht came to explain how European gravure plants use mostly rotation-type equipment to control ink viscosity. Ira Weber of Sinclair & Valentine's Colero Division reviewed problems involved in using ink on film and foil, and said that most of them had been solved.

Carl A. Ireton of the Specialty Papers Co., Dayton, Ohio, was elected Packaging Division vice-president to succeed Joseph H. Jorling of McDonald Printing Co., who withdrew because of pressure of other duties. President McIlvain is serving the second half of his two-year term.

GTA's "Gravurama" contrasted the earliest packages and newspaper printing with those produced today.

As of convention time, GTA's membership roll showed 173 names, a substantial gain during the past year.

Litho Institute Graduates 35

The Chicago Lithographic Institute graduated 35 students recently at the completion of its winter term, and the spring term opened early in February with an enrollment of 45 apprentices. The total number of students now enrolled in the Institute, including a special training program for the U. S. Air Force, is 215. Applications are being accepted for a Night Intensive Course to begin early in April.

MASA Direct Mail Group Meets in Chicago March 24

Richard Hodgson, executive editor of Advertising Requirements and Industrial Marketing, will give the keynote address at the Mar. 24-25 meeting of the newly-formed Direct Mail Agencies' and Counselors' Group. The meeting, at the Drake Hotel in Chicago, will be sponsored by Mail Advertising Service Association.

More than 15 speakers are slated to discuss management and production problems in the direct mail agency and counseling field. Included on the advance program were such topics as "Hiring and Training Account Executives," "Practical Showmanship in Direct Mail Advertising," and "Plotting Future Expansion."

Information about the meeting can be obtained by writing the Direct Mail Agencies' and Counselors' Group, 18120 James Couzens Hwy., Detroit 35.

Heidelberg Names Ira Lipson

Heidelberg Eastern, Inc., press distributor in Long Island City, N. Y., announced recently the appointment of Ira J. Lipson



Ira J. Lipson

as vice-president and general manager. Mr. Lipson fills the vacancy caused by the recent resignation of Charles T. Pope. Bringing to Heidleberg Eastern an extensive working knowledge of the graphic arts industry, Mr. Lipson un-

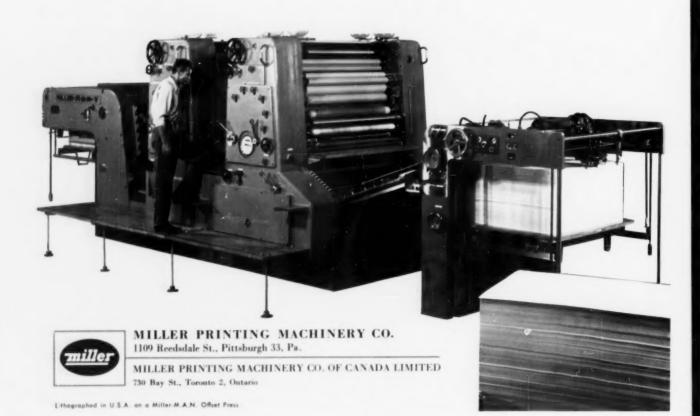
til recently was vice-president and regional manager of the midwest branch of E. P. Lawson Co.

Edward J. Miller, honor student at Washburne Trade School, was one of 29 Chicago high school seniors honored for outstanding work in printing and graphic arts with awards sponsored jointly by Graphic Arts Association of Illinois and International Graphic Arts Education Association. Congratulating Mr. Miller are Martin Brauns, Jr., Washburne director, and John Henderson, graphic arts instructor



MILLER-MAN OFFSET PRESSES

A fresh approach to the problems of offset printing has resulted in a modern, almost revolutionary design for the Miller-M.A.N. Offset Press. New ideas, and new applications of time-tested devices for inking, sheet handling and registering make these presses capable of producing the highest quality of lithography at profitmaking speeds. At the same time, their massive construction and unusual design assure trouble-free operation and easy maintenance. Write for complete details on these outstanding presses.





Dye Transfer by S. J. Link

Printing Week Celebration Echoes Still Being Heard in 240 Cities

International Printing Week, Jan. 15-21, was celebrated in more than 240 cities in the Philippines, Hawaii, Canada, the United States and Puerto Rico in its greatest observance in history, according to reports released last month by Floyd C. Larson, who was the International Printing Week chairman.

Sponsored by the International Association of Printing House Craftsmen, the annual public relations program conducted by the printing and allied industries had a special appeal this year with the additional observance of the 250th anniversary of the birth of Benjamin

Franklin, pioneer American printer and statesman.

While the Printing Week program is basically sponsored by the International Craftsmen's group, this year's efforts received support and coöperation from the Printing Industry of America, litho clubs, ad clubs, organized labor, newspapers and magazines, graphic arts organizations, educators, librarians, government officials, the radio and television industry, and from printing equipment and supply firms.

Largest Printing Week programs in the nation were conducted in Cleveland, New



Richard P. Stanley, president of Young Printing Executives' Club, New York, crowns Elizabeth Oesch "Printers" Princess" as part of the club's 20th anniversary celebration held February 6

York and Los Angeles with these cities running a close second in range of activities and scope of program: San Francisco, Philadelphia, Chicago, Boston, Detroit, Baltimore, St. Louis, New Orleans, Buffalo, Charlotte and Richmond. More than 150 cities were in the third classification and represented Printing Week programs which did an outstanding job in cities ranging from ten to several hundred thousand population, Larson reported. Many brand new city efforts were highly successful and plans for activity expansion in these areas are already under way for 1957, Larson added.

In 1955 and again in 1956, Cleveland led the way with the nation's most comprehensive International Printing Week celebration. Working this year with the backing of the Graphic Arts Institute of Cleveland as a permanent Printing Week committee, the Cleveland printing industry solidified its former position and added new laurels to its Printing Week accomplishments.

Cleveland's daily newspapers issued special color supplements for Printing Week, five radio stations used Printing Week spot announcements, 14 television shows noted the week. There were displays and exhibits in libraries, printing plant open houses and tours, talks to service clubs and schools, scholarship contests for school students, meetings throughout the week including a banquet on Franklin's birthday and a Ben Franklin Ball on Saturday to climax the festivities, a highly publicized "Miss Printing Week" contest, distribution of thousands of posters, stamps, booklets, bumper strips, and many others.

Los Angeles' permanent Printing Week Council organized within the past year was responsible for the strong posi-



Graphic Arts Association of Connecticut and Hartford Craftsmen's club collaborated in producing an industry brochure, "The Man in the Paper Hat," as part of the 250th Franklin anniversary observance. Presenting first copies to Lt. Gov. Charles W. Jewett are Dwight Phelps (far left), general chairman of Printing Week committee; Elmer J. Grover, Printing Week cochairman; and Edward B. Davidson, chairman of the Connecticut association. Brochure was distributed to several thousand business firms

As part of the Los Angeles Printing Week celebration, five outstanding students at Los Angeles Trade Technical Junior College received cash scholarship awards. Winners Samuel Prias, Mitchell Schwartz, Gene Zuck, Josef T. Deutsch, and Paul Zepezauer got certificates at Printing Week banquet on Jan. 17



New Printing Week Head

Robert M. Edgar, president of the Neyhart Printing Co., Pittsburgh, has been appointed as the new Printing Week



Robert M. Edgar

chairman for the International Association of Printing House Craftsmen. He succeeds Floyd C. Larson, director of the U.S. Navy Printing Office at Great Lakes, Ill., who has held the post for the past two years. The new head of Printing

Week activities was appointed to a twoyear term by A. R. Tommasini, president of the International Association, during the midwinter board meeting Feb. 24-26 in Cincinnati. Mr. Edgar is a past president of the Fifth District Craftsmen's Society and the Pittsburgh Club of Printing House Craftsmen. He also is active in Printing Industry of Pittsburgh, Inc.

tion which Los Angeles brought into the 1956 Printing Week program. Los Angeles Printing Week closely follows the pattern of Cleveland with perhaps more emphasis on the program of speeches.

New York City had the most widely publicized 1956 Printing Week celebration on record. Sponsored by the Club of Printing House Craftsmen of New York and the New York Employing Printers Association, the New York Printing Week program honored President Eisenhower. With the 14th Exhibition of Printing and the Printing Week banquet at the Biltmore Hotel, the industry and the public learned about Printing Week and the importance of the New York printing and publishing industry. Radio, television, and all sorts of promotional printed matter were used to tell the story also. Of greatest interest, too, was President Eisenhower's Printing Week message secured for the second year.

Cities like Buffalo, Detroit, Baltimore, Charlotte and New Orleans were among those who made the greatest gains over previous Printing Week observances. These cities ranked with leaders like San Francisco, Philadelphia, Boston, Chicago and St. Louis which have long had good active Printing Week programs. Several cities like Richmond, Kansas City, Pittsburgh, Toledo, South Bend, Portland, Seattle and Milwaukee-Racine are also in this group.

Only four cities represented by Craftsmen's clubs have token Printing Week observances at this time although plans are under way to expand Printing Week efforts in three of these cities in 1957.

International Craftsmen's president A.
R. Tommasini made Printing Week talks
(Turn to page 104)



Sandi Landsman is introduced to "Roboy" by Joseph DiCarlo, exhibit chairman for the First Congress of Boston Inventors, which was one feature of Boston's tenth annual Printing and Publishing Week



One of three displays of outstanding printed material arranged by Louisville Graphic Arts Association and Louisville Craftsmen's club shows the necessity for printed products from "cradle to grave"

A. R. Tommasini, International Craftsmen's president; A. Ward West, president of the Southern Tier Craftsmen's club; Donald W. Kramer, mayor of Binghamton, N. Y.; and Donald Slocum, mayor of Johnson City, N. Y., attend formal opening of "The Printing Arts," a comprehensive graphic arts exhibit shown by the Roberson Memorial Center, Binghamton, in coöperation with Southern Tier Craftsmen



RIT Graphic Arts Research Promoting New Group Plan

Rochester (N.Y.) Institute of Technology, through its Graphic Arts Research Department, is promoting a new industrial group research plan to serve the printing industry's need for more research and at the same time increase the help that the industry gives to research.

"Printing's competitors in advertising, communications and entertainment enjoy a comfortable lead in the use of science, technology and research," says RIT's Graphic Arts Progress. "We believe this plan can help the printing industry to close this gap and to bring about a trend toward higher profits."

Industry surveys and plant visits guide selection of projects in terms of their importance to the industry, and of the ability of the Research Department (GARD) to handle them with reasonable assurance of success. Final project proposals state the objectives and methods, estimated time and cost. Companies which the research might benefit may join the group by contributing to the project fund.

Each member names a technical representative. As a liaison man, he makes recommendations concerning the conduct of the project, suggests possible solutions of the problems it involves, and evaluates the final results. He introduces technical advances in his plant, reports information to his management, and supervises the introduction of new techniques.

The first step in carrying out a project is a meeting of company representatives with GARD personnel to discuss details. This may lead to a new RIT-written project proposal for submission to the companies concerned. Semiannual or annual sessions review the research work and keep liaison men in step with its progress.

RIT points out that participating firms have a large advantage over others. They have a voice in the conduct of the project, knowledge of the work as it goes along, and the privilege of putting new developments into practice immediately. Direct contact with the researchers trains company representatives for playing their role. The plan's advantages over privately contracted research are thus described:

"It improves industry-research relationships by tailoring the products of research to the demands of production. Because of the guidance and counsel of the industrial group, research results have real and practical value. Group members have no difficulty in applying the results, because their technical representatives are familiar with details from the start.

"Research is expensive, and in many cases years go by before a firm realizes returns on its investment. Such a time lag is not likely to occur with industrial group research projects."



Staff members of GARD, the Graphic Arts Research Department of Rochester (N.Y.) Institute of Technology, visit the plant of Technical Charts, Inc., Buffalo, during a field study of actual operating problems. Max Clarkson (left), president of Clarkson Press and Amherst Printing Co., looks on as RIT staffmen David Schuckman, Edward Hess, Warren L. Rhodes, GARD head, and Herbert Phillips, inspect trimming wheels of New Era strip chart press. Group visited four other Buffalo plants on tour



Pictured during Milwaukee's Ben Franklin banquet Jan. 18 are Lester Olsen of Olsen Publishing Co., Printing Week chairman; O. M. Forkert, Chicago graphic arts consultant, the banquet speaker; "Miss Print," Marcia Evans of Pohlman Studios, Inc.; and Edwin Bachorz of Western Printing & Lithographing Co., Racine, banquet chairman and president of the Milwaukee-Racine Printing House Craftsmen club

Glen U. Cleeton (center), dean of School of Printing Management, Carnegie Institute of Technology, Pittsburgh, accepts \$2,000 check from T. P. Butler (right), chairman of Herbick & Held Printing Co., and William G. Forster, company president. Gift was added to scholarship fund set up by company





Drive to Hike Postal Rates Resumes; May Bog Down Short of Goal

The Administration drive to raise postal rates is under way, but in this year's election weather it may bog down short of its \$406,500,000 goal. This figure, \$56,500,000 above the one stated in President Eisenhower's budget message, is Postmaster General Summerfield's estimate of the yield that would stem from raising rates this way:

First class, from three to four cents per ounce, \$295 million; air mail, up one cent to seven, \$16 million; second class, two successive annual 15 per cent hikes, \$17 million per year; third class, boosts averaging 30 per cent, \$77 million.

All of that, plus "other minor increases adding up to \$1,500,000 per year," was in the Postmaster General's report, which the President relayed to Congress, with his request that it be given earnest attention by the lawmakers.

According to this report, the postal deficit is still almost \$500 million "because we are still charging 1932 rates but paying 1956 costs." The Summerfield answer to the question of what will happen if Congress raises rates to the tune of \$406,500,000 is simple—"actual users of the mails will assume costs they now pass on to the general public."

How far Congress will go toward the Administration's goal is anybody's guess. Optimists forecast that the drive will again come to a halt because an election year is no time to dig deeper into the pocketbooks of "actual users of the mails," which would seem to include the general public itself.

Bills are in the hoppers or the committee stage, and there's one with a new twist. It came from Rep. Burr P. Harrison, Virginia Democrat. He calls his H. R. 8801 just a working draft. It would get mailers of advertising matter all worked up by requiring them to pay first-instead of third-class rates. It would apply to such mail whether addressed to "boxholder," "occupant" or some specific name. Its sponsor has found in his district no enthusiasm for four-cent first class postage, "which has been paying its way while unwanted 'junk' circulars are carried at a heavy loss."

"Junk" mail represents a lot of printing, and direct mail as a whole is a substantial paying customer of the Post Office Department.

The Direct Mail Advertising Association has urged its members to keep a sharp eye on all proposals affecting the postal service. Said a message from managing director George V. Rumage:

"Must the Post Office be run on a break-even basis regardless of the important services it renders? What are the actual costs? Congressmen are subject to misinformation as well as information. Of the former they have accepted a great deal. It's our job to correct erroneous impressions. Take the following steps:

"Get acquainted with your Senators and Congressmen without delay. Keep them informed of the importance of your mail and what increased rates would do to you, your business, employees and community. Point out that many businesses as well as noncommercial enterprises, such as Community Chests, churches, schools, fund drives, would be seriously crippled.

"Know your postmaster. Call on him. Explain your business. Show him how important the postal service is to you, and that higher rates would snuff out thousands and thousands of small companies overnight.

"Be sure to get across the fact that direct mail serves every type and size of business, does not compete with any other advertising medium, but works well with all other media to round out efficient advertising and selling programs, thus playing a major role in making the wheels of business turn."

Raymond Blattenberger (left), Public Printer, receives the Philadelphia Graphic Arts Man-of-the-Year award from Hugo H. Hanson, board chairman of W. C. Hamilton & Sons. The award is presented annually during Printing Week to commend "outstanding contributions" to industry



Plan to Cut Government Competition With Business Applies to Printing

Administration policy to reduce Government competition with private business applies to printing as well as other industries. For example, the Department of Defense recommended to the House Committee on Appropriations that Army printing at Fort Jay on Governor's Island, N. Y., be discontinued. The committee approved this step, and at this writing no objection was expected to come from either branch of Congress.

The Fort Jay plant printed Army and Navy recruiting material and employed 67 men, according to Robert D. King, Deputy Assistant Secretary of the Army for financial management. He told an appropriations subcommittee that only two of the men were civilians. Most of the others were enlisted personnel. This was Mr. King's reply to the question whether having the work done by commercial printers would cost more or less:

"We feel that an enlisted man is a pretty expensive printer."

To the question of why some plants are closed and not others, Mr. King replied, "It depends on whether the local printing trade where we want the service can handle the work. In some areas it can, in some it cannot. Some of our printing is classified for security reasons, and that makes a difference."

Fulbright to Propose Amendment To Ease Small-Business Taxes

When the Senate considers a bill to extend the 52 per cent corporation tax beyond April 1, Sen. J. William Fulbright may be expected to propose an amendment supported by ten of his colleagues and designed to ease the tax burden on small businesses. He aims to have Congress take "the most practical step to help small businesses by modifying the stifling burden of the present corporate tax structure."

The tax on the first \$25,000 net income is 30 per cent, plus 22 per cent on earnings above that figure. Senator Fulbright, who heads the Banking and Currency Committee, would change the rate on the first \$25,000 from 30 to 22 per cent, meaning a cut of about one quarter for the smallest corporations and \$2,000 for all earning \$25,000 or more.

As an alternative the Senator would raise the surtax on \$25,000 and higher earnings from 30 to 31 per cent. He estimates that this increase would make up for the \$400 million revenue loss stemming from his first proposal.

Companies in the \$25,000-or-less class would not be affected by the alternative plan. It would mean a small tax cut for \$25,000-plus concerns, but the reduction would get smaller as earnings went up, and the tax on income above \$25,000 would rise.





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When all the qualities that go into a paper are the same from package to package and from order to order, we call it uniformity. And this is extremely important, for no matter how good the qualities of a paper may be, they must be uniform if the printer hopes to have control as it goes through the press and bindery. Uniformity, from package to package, order to order, is just one of the many outstanding characteristics in Kimberly-Clark's complete, modern line of coated papers. It's your assurance that ream after ream of Kimberly-Clark paper has the same careful balance of whiteness, dimensional stability, opacity and strength—the properties that are so important to maximum printability and runability. If you're a modern, progressive printer, it will pay you to look to Kimberly-Clark Printing Papers. We're as close to you as your nearest distributor!

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ITCA to Hold Spring Conference at White Sulphur Springs April 5-7

The International Typographic Composition Association's eastern spring conference will be staged April 5-7 at the Greenbrier, White Sulphur Springs, W. Va. First-day features will be the midyear meeting of the executive committee and an informal get-together session in the evening. Two morning meetings are scheduled and there'll be a session of the Photo-Typography Section on the 6th.

The midwinter conference was held Feb. 2-4 in New Orleans. Paul A. McCain of Houston, Tex., discussed photolettering and camera operation as an adjunct of the typesetting business. John A. Scott of Dallas dealt with equipment needs and financing of photolettering and camera modification. Thomas L. Jaggars of Dallas and William Yarbo of Oklahoma City told how they use the Fotosetter. Executive secretary Frank M. Sherman reviewed progress in the development of the Photon, Linofilm, Monophoto and other keyboard machines.

Harold McGirr of New York City moderated a symposium on new equipment developments, equipment weaknesses and remedies, proofing materials and processes, and accessory machines and devices.

Union jurisdiction over phototypography, plus personnel relations, wage scales, production incentives, and apprentice allowances and training were the topics studied under the chairmanship of Oscar Hoffman of St. Louis. Fred A. Laile of Newark, N. J. led a session on customer relations, duties and compensation of contact men and salesmen, discounts, selling and advertising, and the ethics of competition.

Clarence E. Harlowe of Washington, D. C., moderated a discussion of accounting methods and cost determination, costs as the basis for estimates, metal plans, and pricing of services and products.

Typographers in Western States Ready for Pacific Conference

Representatives of composition houses in California, Oregon, Washington, Arizona, New Mexico, Nevada and Utah will attend the Pacific Coast Typesetting Association's first regular conference Mar. 15-17 at the St. Francis Hotel, San Francisco. The program calls for election of permanent officers, adoption of constitution and by-laws, and discussion of industry problems.

Planning the program are San Franciscans John T. Bevans, Jr., W. H. Griffin, J. M. Melvin and Lynn Aldrich. Wives of San Francisco members are arranging entertainment for the ladies. There'll be a get-acquainted night on March 15, three conference sessions, and a dinner for the delegates.

Attending the parley from the International Typographic Composition Association will be president Harold Dantuma of Chicago, first vice-president Joseph Baarlaer of Cincinnati, and executive director Frank M. Sherman of Philadelphia. Ace Adams of Ludlow Composition Co., Los Angeles, is temporary chairman of the new ITCA affiliate. R. H. Willison of Typographic Service Co., Los Angeles, is secretary-treasurer.

Canary Chosen New ALA President

George A. Canary has succeeded John Blackburn as president of the Amalgamated Lithographers of America. Reëlected vice-presidents are Patrick Slater of San Francisco, Oliver Mertz of Cleveland, Martin Grayson of Tulsa, and Arthur W. Brown of Toronto. Martin Liberatore of Revere, Mass., was elected Atlantic region vice-president. Donald W. Stone of New York City continues as secretary-treasurer. Harry Spohnholtz has succeeded Mr. Canary as president of Chicago Local 4. Mr. Blackburn, who headed ALA for eight years, is a New York City Local 1 past president.

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Tight... prevents slippage during press runs

- 1. Hold-down action of beveled jaw clamps plate edge to Base.
- 2. Key-operated screw locks Catch jaw tight against plate.
- 3. Forged steel yoke, bearing against *top* of hole, directly opposes pressure on jaw, locks Catch (and plate) to Base.
- **4.** Toe of Catch hooks under ledge in hole . . . prevents work-ups.





Blatchford Accessories

- Two special Catches...a ratchet Catch for fast book-work...a spring Catch for use on drilled rotary cylinders.
- Quick-adjustment screw-locking side-guide markers.
- 3. Bumpers* .943" high to prevent offset or sticking in carton work.
- Register cutting die holds sheet while laying and registering plates.
- 5. Round cutting dies $\frac{1}{4}$ " and $\frac{3}{8}$ " (.918 high).
- 6. Scoring, cutting, and perforating rules (with guards) up to 30" long.
- Specially designed shifter moves largest plates with ease and security.

*Bumpers and markers also made with numbered and lettered heads.

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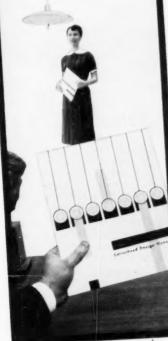
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... an exclusive group of men and women, who in the designing, producing or selling of fine printing, strive constantly to attain the high-quality craftsmanship on which the Graphic Arts Industry has been built.

Parsons Letterhead Manual **Helps Printers Sell** New, Repeat Business

Printers who know Parsons papers tell us that they recommend a Parsons bond or writing for any important job. Here are some of their reasons:

- Customers seldom question the quality - Parsons makes only high-grade cotton fiber papers.
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- A first order usually leads to a repeat order, and often to additional printing where Parsons is specified.
- Pressmen like to run Parsons bonds their work looks better (and is better) because the paper is made for good press work.
- · Service on all Parsons papers is fast - shipment from paper merchants' stocks or mill stocks on same day your order is received, eliminates delivery problems.
- Parsons bonds are "safe" papers to recommend to any buyer young or old, green or experienced, he seems to know that Parsons is right for — letterheads, envelopes, statements, billheads, and literally scores of other important jobs.

- Parsons adds dignity and prestige to the printer — odd but true, as so many printers who regularly stock and recommend Parsons papers know.
- Parsons Letterhead Design Portfolio is often a spearhead to start new business - thousands of printing customers across the country consult this Parsons Manual by Lester Beall regularly for sound design ideas.*

When you stock and recommend any of these Parsons cotton fiber papers, you'll guarantee yourself better printing jobs, stronger customers and greater profits:

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100% L'Envoi

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Parsons is preferred by your customers

When you recommend a Parsons Paper, it makes sense to your customer. He has been Pre-sold by Parsons advertisements stressing prestige, performance and permanence. In 1956, Parsons advertisements stressing prestige, performance and permanence. In 1956, Parsons advertising will appear in 12 magazines, including Business Week, The Office, Office Executive, Office Management, Journal of Accountancy and Fortune. To cash in on this advertising, it will pay you to stock and recommend Parsons bonds, with the statement of the properties of the p writings, ledgers and indexes.



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Screen Process Printers Hold First Management Session

Members of Screen Process Printing Association, International, combined fun at the Mardi Gras with serious business at their first management conference.

The conference, held Feb. 10 and 11 in Edgewater Park, Miss., opened with an orientation session led by Robert Gillespie of Gillespie Decals, Portland, Ore., and featuring as speakers Vernon Mock of Litho-Paint Poster Co., Chicago, and Al Troxel of Continental Display Advertising Co., Kansas City, Mo. Both speakers listed some of the important management tools that can be utilized by screen processors in controlling their business operations. Mr. Troxel showed how a survey conducted by an independent management firm was used to analyze problems in his own screen process operation.

In a second session, under Milo Mickelson of Screen Printing, Inc., Minneapolis, speakers discussed the responsibilities of the production and sales departments in scheduling work in the shop. The sales department's viewpoint was presented by Henry Kalmus of Kalmus & Associates,



Joe Grossman of Masta Displays, New York, will be honored at a Mar. 14 dinner for his part in promoting growth of silk screen printing during last 25 years. He is a past president of both international and New York silk screen process groups. Victor Strauss of Presentation Press is

heading a committee planning the special event

Chicago, and William Isherwood of Bel-Aire Process, Inc., Detroit, discussed the production department's problems.

The second day's program opened with a sales session dealing with the question: "How shall we compensate our screen process salesmen?" Robert Hackett of I.D.L., Inc., Pittsburgh, presided. The speakers were Gil Smith of Kansas City (Mo.) Poster Display Co., and Joe Grossman of Masta Displays, Inc., New York.

Winding up the conference was a session on production problems, headed by Robert Holland of Holland & Neil, Ltd., Toronto. Speakers were Milton Grant of Silk Screen Process, Inc., Cleveland; Vince Mace of M & M Silk Screen Advertising Studio, Philadelphia; and Frank Mayer, Jr., representing Frank Mayer & Associates, Milwaukee.

Warren Burdick of the Warren Burdick Co., Wichita, Kans., was general chairman of the conference. The program was developed by Victor Strauss of Presentation Press, New York, and Henry Kalmus.

Supplymen Choose New Insignia

Printers Supply Salesmen's Guild of New York has adopted a new insignia designed by Frank G. McInniss of Char-

lotte, N. C. His design won first prize in the Guild's nationwide contest. Second and third

best entries came from Theodore G. Gatter of Los Angeles and Jean D. Armstrong of Brooklyn. Entries in the honorable mention class were designed by Jack Beimiller of Newberry, S. C., Daniel Carangi of New York City, and Edward M. Jarmakowitz of Brooklyn.

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Quality Control Standards Adopted for Stencil Silk

After many months of work and numerous meetings with manufacturers and importers, quality control standards have been adopted for the stencil silk used by the screen process printing industry.

The project was started late in 1952 by a subcommittee of the Research Committee, SPPA, headed by Joseph E. Podgor, Joseph E. Podgor Company, Inc., Philadelphia. John Lake of Albert Godde, Bedin, Inc., New York City, acted as project coördinator.

The need for clarification on stencil silk specifications has long concerned both screen printers and their suppliers. The standards as finally adopted define designations, minimum weights, and mesh counts for warp and woof.

Now, whenever a screen printer purchases stencil silk, he can use these standards in checking the quality of the silk delivered, and suppliers, too, will find it easier to sell exactly what their customers desire.

All major suppliers of stencil silk have approved these standards. Copies of the standards have been forwarded to all active members of the Screen Process Printing Association, International, as well as to suppliers.

The SPPA is the only trade association exclusively serving the screen process printing industry. The Stencil Silk Standards are the first standards ever developed in this industry. The offices of SPPA are at 549 W. Randolph St., Chicago 6, Ill. A copy of the standards can be obtained by writing to Robert H. Blundred, executive secretary.

Goss Company Steps Up Program Of Engineering Improvements

Goss Printing Press Co. plans to purchase more than \$350,000 worth of new machine tools during 1956, according to Adrian O. Holmberg, the company's vice-president in charge of manufacturing.

The purchase will be part of the Chicago firm's accelerated program of engineering developments and design improvements. The announcement of the company's plans was made at the annual management meeting Jan. 21.

Curtis S. Crafts, vice-president for engineering, said that even though many important design improvements were made during 1955, the engineering departments started the new year with a more far-reaching design program. Part of that program will be the introduction of the new six-and-six color magazine press, a joint development of Goss and Time, Inc. The first of these new presses, designed to run at a web speed of 2,000 feet per minute, will be installed this fall in the Chicago plant of R. R. Donnelley & Sons Co. to produce Life magazine.

R. S. Daugherty Selected to Head Business Forms Institute in '56

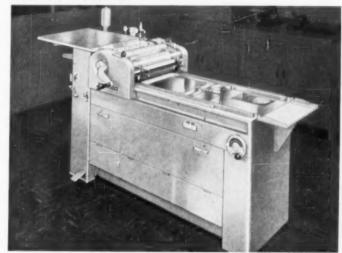
The Business Forms Institute held its annual meeting Feb. 9 and 10 in New York City. R. S. Daugherty, Shelby Salesbook Co., Shelby, Ohio, was elected president. He succeeded W. N. Ryan of American Register Co., Boston. Named as first and second vice-presidents, respectively, were W. C. Lamprechter of Stephen Greene Co., Philadelphia, and Thomas An Taylor of Schwabacher-Frey Co., San Francisco. H. M. Meloney continues as executive secretary at 20 Church St., Greenwich, Conn.

BMI's program for the coming year includes a study of a proposed survey of productivity in terms of labor hours and factory costs covering typical sample orders, and a consolidated report on balance sheet and operating ratios.

Spray Manufacturer Moves

Oxy-Dry Sprayer Corp., manufacturer of no-offset sprayers and other graphic arts equipment, moved Feb. 1 to new quarters that give it more manufacturing space. Sales offices also are located at the company's new address, which is 1134 W. Montrose Ave., Chicago 13.

NEW!



The Vandercook 15-21 Test Press

An entirely new design-with many important features

ADJUSTABLE BED — with which exactly the right impression can be obtained of plates or forms on the bed or on galleys.

INK FEED—which feeds ink automatically direct from a standard ink can. ${\tt SPRAYSET-to}$ automatically spray sheets with an ink setting solution immediately after printing.

PLASTIC COVERED INKER—a binged plastic cover protects operator from power driven inking rollers and keeps them dust free.

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THE HOE WEB-FEED OFFSET PRESS (as illustrated) is designed expressly for printing telephone directories, and other long-run books, most economically. It will handle either collect or noncollect products at speeds up to a thousand feet a minute, printing simultaneously on both sides of the web. Additional units can readily be installed whenever required.

THE HOE MAGAZINE PRESS meets today's most exacting quality and production standards for printing America's leading magazines. Embodying many distinctive Hoe features, the Magazine Press is designed and built to insure the lowest possible production costs, with a minimum of down time and maintenance expense.



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Safety Council Executive Group Meets in Louisville

Fawcett-Dearing Printing Co. played host to the executive committee of the National Safety Council's Printing & Publishing Section when the group met Jan. 27 and 28 in Louisville, Ky. Special activities included a tour of the plant and a joint meeting of the committee, Fawcett-Dearing supervisors, and members of the Louisville Graphic Arts Association.

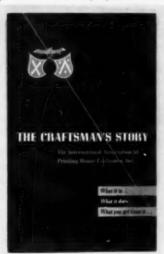
William Gary, executive secretary of the Louisville association, and Estel Hack, executive vice-president of the Louisville Safety Council, were special guests at a luncheon sponsored by Fawcett-Dearing.

Committee members heard a report on a plan covering projected activities of the section during the next five years. As one part of the program, the section plans to issue two data sheets each year. The engineering committee presented a first draft of one, "Three-Knife Flat-Bed Trimmers," and reported work in progress on a second, "Upright 'Hot' Stampers.'

The correlation between good housekeeping and quality production, and between profitable management and low accident frequency and severity rates, will be publicized through reports from the various companies represented on the executive committee. The first company to report will be Fawcett-Dearing, which has produced data showing that in one year's time the number of injuries was reduced 75 per cent after a planned health and safety program was introduced.

At the joint meeting held at the Activities Center of the Fawcett-Dearing plant, Charles Shapiro of Lithographic Technical Foundation explained the safety training program developed for section

The International Association of Printing House Craftsmen, Inc., 411 Oak St., Cincinnati 19, O. has recently issued a new handbook explaining organization to members, prospective members

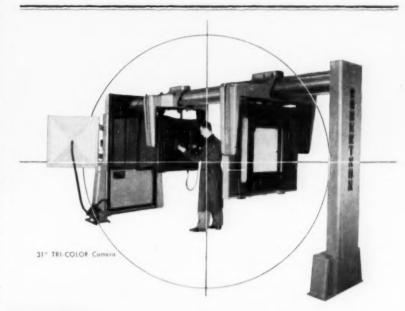


members. "If a small plant wants all its few foremen to study training on their own," Mr. Shapiro said, "the material is here for them-the text and the Study Guide. If a larger plant wants to put safety instruction in the hands of one individual, that man can first do his own learning with the Safety Manual and Study Guide. Then, with the aid of the Instructor's Guide, he can handle a series of conferences on safety with all the foremen."

Committee members learned that a technical release on skid piling practices soon will be available. Developed from a survey conducted by the NSC staff representative, Neil Kinney, the survey shows that safer stacking practices by one group of printers gave them an accident frequency rate lower than the 1954 industry average.—LILLIAN STEMP.

Schedule Apprenticeship Conference

W. F. Patterson, director of the Department of Labor's Bureau of Apprenticeship, has announced that the 12th annual Eastern Seaboard Apprenticeship Conference, for labor, management and public agency representatives from eight states, will be held April 22-25 at Swampscott, Mass.



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Mechanical Goods Division



United States Rubber

SGAA Plans Convention, Exhibition in Natchez

The 35th annual convention of the Southern Graphic Arts Association and the 17th Annual Exhibit of Southern Printing will take place in Natchez, Miss., April 12-13-14. Headquarters will be at the Eola Hotel.

The opening session will be called to order Thursday morning, April 12, by R. G. Graham, president of the association. Principal speaker at the opening session will be J. Richard Jackman, president, Printing Industry of America, Inc.





P. G. Graham

W. T. Stevenson





Isaac Harris

Elsa M. Wehr

Judges Stevenson, Harris, and Wehr will pick winners in the 17th Exhibit of Southern Printing

The April 13th session will be devoted to a discussion of lithography. The following representatives of the National Association of Photo-Lithographers will speak: Rex G. Howard, president; Walter E. Soderstrom, executive vice-president; Frank R. Turner, Jr., cost accountant, and Robert S. Emslie, secretary.

On April 14th, O. F. Duensing, sales manager, Vandercook & Sons, Inc., Chicago, will speak on "Minimum Makeready Through Precision Form Preparation." Two talks on the gravure process and paper problems will also be given.

Social program will include tours of the antebellum homes of Natchez, two luncheons, a barbecue and the annual banquet. At the luncheon on Thursday, past presidents of the association will be honored. Joseph McConnaughey, Harris-Seybold Company, will be the speaker.

The annual awards luncheon is scheduled for Friday and the annual banquet for Saturday evening. The 17th Annual Exhibit of Southern Printing will be displayed throughout the convention.

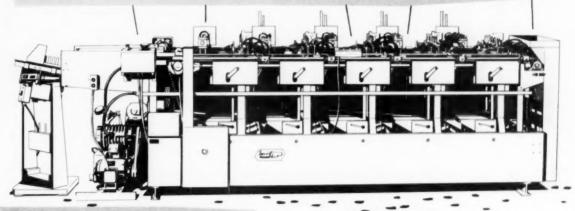
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The ONLY Sheet Collator in the WORLD

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One-Time Carbon Forms at High Speed!



Feature Improvements

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Want to fold blue-prints? New Blue-print Baumfolder first in that field.

Want to fold highly embossed and finest engraving without injuring stock? You can.

Want to perforate single or multiple lines both directions at once with hairline end to end accuracy? The Baumfolder is world's fastest "Perforator." Book Perforating; Commercial Perforating; Snap-out Perforating. Many styles.

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Want to fold time-tables? Air-lines order them by the millions. The Baumfolder will fold, two-on and paste and trim. Handsome job. Bound end to end and lay flat as wire stitches eliminated. Imagine the profit from doing everything in one operation.

Want the fastest Rotary Cutter? It comes built-in your Baumfolder Gold-mine. Set of cutters after parallel section; also after 8-page section; also after 16-page section.

Want to eliminate wire stitching? Want to eliminate trimming wire-stitched booklets? This Fabulous Gold-mine, many-purpose; many-profit automatic, folds, pastes, trims and then folds again for mailing . . . all in one operation. 4 profits 1 operation.

1001 different combinations doubling up net profit. Versatility almost beyond belief. 4x6 inch sheets up to 31x60 inches.

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Business Forms Producers Planning Operations Talks

The Rotary Business Forms Section of the Printing Industry of America will meet at the Edgewater Beach Hotel in Chicago on March 22-23.

A feature of this meeting will be a report on the second Production Standards Survey now under way. Standards have been set up for the two most common pieces of equipment in the industry, and standards for at least four more presses will be presented.

The meeting will be concerned primarily with plant operations, and will feature panels on production control and scheduling, systems for production control, copy preparation, plates used in rotary business forms production, and sheet collaring.

President of the Rotary Business Forms Section, Max Clarkson of Clarkson Press, Buffalo, said the meeting will be a closed one and only active members of the section will be permitted to attend. Invitations have been extended to suppliers to attend.

Persons interested in attending, whether rotary forms printers or suppliers, may obtain registration blanks from Rotary Business Forms Section, Printing Industry of America, 719 Fifteenth Street, N. W., Washington 5, D. C.

E. P. Lawson Names James Willis Midwest Manager in Chicago

E. P. Lawson Co., New York, has named James Willis as its midwest manager, with headquarters at the company's

Chicago office. A member of the Chicago Printers Supply Salesmen's Guild, the Chicago Litho Club, and the Printing House Craftsmen, he has had more than 25 years of experience with bindery and other graphic arts equipment. Two



James G. Willis

other Lawson men, Charles E. Meikle and John H. Juhl, recently were honored at a New York office party marking their 30th and 20th anniversaries, respectively, of association with the company's service department.

Named Master Printers Secretary

Thomas J. Curran has been promoted to secretary of the Master Printers' Section of Printing Industry of America, Inc. He had been assistant secretary for more than three years. John Doesburg, who was serving as both secretary and general counsel, now will devote more of his time to MPS members' labor relations and legal problems.

To Discuss Graphic Arts Problems At Color Council Annual Meeting

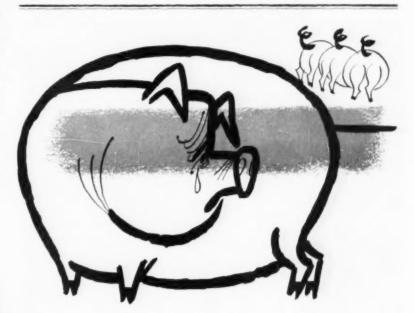
Thirteen speakers are slated to discuss graphic arts color problems at the 25th annual meeting of the Inter-Society Color Council April 5 and 6 in New York City. There'll be an exhibit of color reproduction by all major processes, color matching and lighting, color aptitude tests, color control, and other devices used for better printing results. Topics of talks will range from color printing methods to the role of the art director. Following the banquet will come a lecture-demonstration of color photograph reproduction

by Ralph M. Evans of Eastman Kodak Co.

The Council's aims are to stimulate and coördinate work done by members leading to standardization, description and specification of color, and to promote the practical application of the results to color problems arising in science, art and industry.

Glassine Makers Plan Exhibit

Glassine and Greaseproof Manufacturers Association plans to stage a three-booth exhibit at the American Management Association's National Packaging Exposition April 9-12 in Atlantic City's Convention Hall.



NO CURL

The all-important swift, smooth flow of jobs through your shop is assured with Fox River Cotton papers. Under average storage and printing conditions there's no "lost" time because of curl or wrinkle.

Try Fox River on your next job.



Appleton, Wisconsin

Akron Industrialist Buys Babcock Printing Press Firm

The Babcock Printing Press Corp. of Canton, Ohio, has been sold to Sydney L. Albert, Akron industrialist, financier and president of the Bellanca Aircraft Corp. The company, which has \$5 million in assets, was acquired from John F. Cunco, president of Cuneo Press, Inc., Chicago, for an undisclosed sum.

Mr. Albert will be chairman of the board of directors and the company name will be changed to Babcock Printing Press Company. It will be incorporated in Ohio

and will retain the present operating management and officials, Charles W Ginsberg, president, said. The company employs 400 and builds multicolor magazine, rotogravure and offset presses. It recently put into operation the largest rotogravure press in the world at Neo Gravure Co. in Chicago.

Mr. Ginsberg said Babcock will continue to build magazine presses for Cuneo Press and associated companies as well as for other printers.



TRY OUR FAMOUS KEY RED NO. F440-BRIGHT, STRONG AND GLOSSY





Folding Paper Box Assn. of America, annual convention, Fairmont and Mark Hopkins hotels, San Francisco, Mar. 12-14.

Printing Industry of America, Rotary Business

erms Section, Edgewater Beach Hotel, Chicago, Mar. 22-23.

APRIL

Book Manufacturers' Institute, annual meeting, Plaza Hotel, New York, April 5. Inter-Society Color Council, annual meeting, Hotel Statler, New York, April 5-6.

International Typographic Composition Assn., spring conference, the Greenbrier, White Sulphur

Springs, W. Va., April 6-7.
National Paper Trade Assn., annual convention, Waldorf Astoria Hotel, New York, April

American Management Assn., 25th Packaging Exposition, Convention Hall, Philadelphia, April

Point-of-Purchase Advertising Institute, 10th Symposium and Exhibit, Hotel Sheraton-Astor,

Symposium and Exhibit, Hotel Sheraton-Astor, New York, April 10-12. Southern Graphic Arts Assn., annual conven-tion and 17th annual Exhibit of Southern Print-ing, Eola Hotel, Natcher, Miss., April 12-14. Printing House Craftsmen, First District Con-

ference, Taft Hotel, New Haven, Conn., April

National Assn. of Litho Clubs, annual convertion, Lord Baltimore Hotel, Baltimore, April

Printing House Craftsmen, Sixth District Conference, Faust Hotel, Rockford, Ill., April 21.

Texas Conference on Printing Management Problems, Gunter Hotel, San Antonio, April 21-

British Industries Fair, Olympia, London, and Castle Bromwich, Birmingham, April 23-May 4. International Assn. of Electrotypers & Stereo-

typers, spring technical conference and exhibition, Hotel New Yorker, New York, April 25-26. Printing Industry of America, Web Offset Sec-tion, Hotel Shevaton, Chicago, April 26-27.

Printing House Craftsmen, Eighth District Con-Topeka, Kans., May 4-5. nic Arts Trade Assn. Executives, spring ference, To Graphic

meeting, Edgewater Beach Hotel, Chicago, May

Technical Assn. of the Pulp & Paper Industry. Coating Committee, annual conference, Benja-min Franklin Hotel, Philadelphia, May 7-9. Technical Asm. of the Graphic Arts, annual conference, Edgewater Beach Hotel, Chicago, May

Research & Engineering Council, annual con-ference, Edgewater Beach Hotel, Chicago, May

Lithographers' National Assn., annual conven-tion, Drake Hotel, Chicago, May 10-12. Printing House Craftsmen, Fourth District Con-ference, Hotel Haddon-Hall, Atlantic City, May

Printing Industry of America, Financial Con-ference, Brown Hotel, Louisville, Ky., May 24-25. Eastern Seaboard Conference of the Graphic Arts, spring meeting, cruise to Bermuda, May

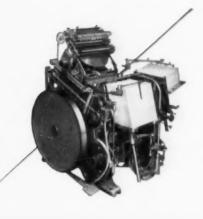
Cincinnati's E. P. Rockwell Dies

E. P. Rockwell, managing director of the Graphic Arts Association, Inc., of Cincinnati, died Jan. 23 in Cincinnati. He became managing director in 1933. Prior to that time, he was secretary of the Miami Valley Lithographers Association and the Print Trades Association. Those groups became affiliates of the Graphic Arts Association of Cincinnati and all three organizations functioned from one office.

Your Best Buy
in a Platen Press
C&P NEW

Chaftsman

10 x 15
12 x 18



P

PRINTS ONION SKIN TO 12-DLY BOARD

PRINTS ONION SKIN TO 12-DLY BOARD

PRINTS 2-UP TO REGISTER

REGISTERS TO LEFT OR RIGHT

DUAL IMPRESSION CONTROLS

INCREASED SPEED—10 x 15 mp to 4500—12 x 10 mp to 4000

EXTRA LARGE SHEET SIZE

SPEEDY MAKEREADY

TIME PROVED INK DISTRIBUTION

FOUR FORM ROLLERS—TWO VIBRATORS

HAND-FEEDING PRACTICABLE



has over 100 detailed refinements in operation and construction features. Write THE

CHANDLER & PRICE

COMPANY

6000 CARNEGIE AVE., CLEVELAND 3, OHIO

BUILDERS OF PRINTING MACHINERY FOR NEARLY THREE QUARTERS OF A CENTURY

Harry A. Nicholson of Canadian Printer and Publisher Retires

Harry A. Nicholson, active in Canada's printing and publishing industry for more than 55 years, retired Jan. 31. He was editor and manager of Canadian Printer and Publisher for two-thirds of his career, and also was the first manager of Canadian Packaging.

Beginning as a composing room apprentice for the *Toronto Telegram*, Mr. Nicholson worked as compositor, newsman, and editor for a number of Canadian papers. In 1917 he became chief copywriter for five business magazines

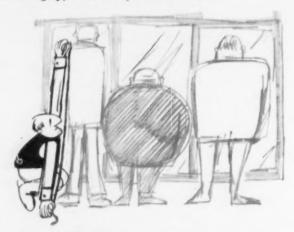
published by MacLean Publishing Co., which later became Maclean-Hunter Publishing Co., Ltd., Toronto.

Mr. Nicholson campaigned for and was closely associated with the founding of the Ryerson School of Graphic Arts in Toronto after World War II. He also was active in the formation of the Packaging Association of Canada.

POPAI Sets Annual Symposium

Point-of-Purchase Advertising Institute's 10th annual symposium and exhibit is timed for April 10-12 at Hotel Sheraton-Astor, New York City.

a fitting type for all specifications...



now available

every size for every need FORTUNE

now for the first time, FORTUNE is available in the complete size range.

light | 8 point to 60 point
bold | 10 point to 60 point
extrabold | 14 point to 60 point

See your nearest Bauer Type distributor for full information and specimen sheets or write direct on your letterhead to:

BAUER ALPHABETS, INC.



Boxmakers to See Display Of Prizewinning Cartons

The Folding Paper Box Association will hold its annual convention in San Francisco Mar. 12-14, Gustav L. Nordstrom, executive secretary, has announced.

The expected attendance of 500, Nordstrom said, will include representatives of more than half of the manufacturers in the \$900-million folding paper box industry. The meetings will be held in the Fairmont and Mark Hopkins hotels.

One of the features of the convention will be the complete display of the 7,027 entries in the 11th Annual Folding Box Contest, sponsored by the association. Awards to the 100 best cartons will be announced on opening day.

These 100 packages, chosen by top designers, advertising and art leaders, were selected on a basis of technical quality as well as on general merits such as product protection, display value, merchandising value, practicability and structural style. After the show the winning cartons will be displayed in major cities throughout the country, in cooperation with local Folding Paper Box Association groups.

The agenda of the three days of meetings will also include presentations of safety awards, discussions of economic conditions and sessions on public relations and industrial relations. There will also be workshop seminars in bakery packaging, production, research and industrial relations.

Predict 30,000 Will See AMA's Packaging Show

The American Management Association's silver anniversary Packaging Exposition April 9-12 in Atlantic City's Convention Hall is expected to attract an attendance of some 30,000 executives from more than 9,000 different companies. Slated for the same time and place is the annual Packaging Conference dealing with the latest developments in machinery, materials and methods, plus technical progress to date and forecasts for the next few years.

Close to 400 exhibits occupying some 130,000 square feet will display equipment, materials and services for packaging, packing and shipping industrial and consumer goods. "Packaging Serves the Nation" is the title of a souvenir book reviewing the growth of packaging over the past 25 years. It will be distributed to exhibitors.

Reservation information may be obtained from AMA's Packaging Division, 1515 Broadway, New York 36. Free show tickets may be obtained from AMA, any exhibitor, or from the exposition management, Clapp & Poliak, 341 Madison Ave., New York.



A recent "first" for Edgar Clay technicians is the "Spray Drying" of paper coating clays. This process—same as the one used to make your morning's instant coffee—is carried out in the modern plant shown here. Product is an ultrauniform coating material that does new and amazing things to paper quality.

Edgar Coating Clays—by M & C—give coated papers many superior qualities which mean enthusiastic customers and extra profits for printers and lithographers.

Scientific Management Starts at M & C, where emphasis is placed on broad research, modern processing and strict quality control. By mining and refining selected kaolin clays—with papermaking in mind—we are able to produce coating materials that display outstanding characteristics.

<u>Papermakers Take Over</u>. In the paper mill, pure, satiny, finely-divided Edgar Coating Clays join an adhesive. The mixture—"color," by name—is applied to the paper by continually-improving coating processes to yield a surface of maximum printability and appearance.

Printers Bring It To Life (as only proud craftsmen can) with a job that pleases everyone. So, put these quality papers—with their perfect surface texture and smoothness—in your pressroom. Your reward will be clean, sharp, high-fidelity reproduction . . . great brilliance . . . high opacity . . . fast press runs . . . low ink costs.

Next time—as the mark of a modern, progressive printer—specify Edgar Clay-Coated paper . . . probably as close as your nearest paper house.





EDGAR PRODUCTS from ...



MINERALS & CHEMICALS
CORPORATION OF AMERICA

7 ESSEX TURNPIKE, MENLO PARK, NEW JERSEY

Finest Paper Clays Modern Technology Can Produce



Prepress Procedures Include Cut Handling, Final Proofs

(Concluded from page 51) still has its finger in the pie, maybe this

really can be accomplished.

Meanwhile, a lot of printers will have to make do without \$1,200 makeup gauges. But even those printers who can buy them and will use them will find lockup and line-up lots easier and simpler and faster wth heads to bars than any other way.

It seldom happens that a form goes directly from the stone or, in the program explained above, from the proof press to the bed of the production press. Consequently, the pressroom will need form racks for horizontal storage of forms, similar to those used by modern newspaper composing rooms. The composing room will need one of these racks also for handling dead forms.

Equipment builders should come alive to their customers' needs for premakeready equipment:

A simple but sturdy and accurate composing room cylinder press with grippers on the edge of the tympan, a bed like that on a production press, a simple inking system, perhaps pyramid, a feed board with drop guides and a micrometer side guide usable on either side, and the simplest possible delivery—maybe a set of tapes in front of the cylinder;

A tilt-top form truck onto which a form can be slid, level, from the stone and which will deliver the form to any press regardless of height of bed or space between feeder and main frame;

A form storage cabinet with horizontal steel shelves and a hydraulic lift;

A simple but accurate line-up table for the small printer;

A low-priced but efficient makeup galley or gauge in which the page can be locked and tested for size, squareness, and lift.

A sturdy shoot-board type-high plane or some other form of low-priced typehigh plane, and other small tools for the small printer.

Printing Week Observed In More Than 240 Cities

(Concluded from page 85)

in Baltimore, Harrisburg, Newark, Richmond, York, Erie, Easton, Binghamton, Pittsburgh and Scranton. And "Tommy" was the greatest traveller and spoke before more Printing Week audiences than any speaker in the past two years.

International vice-president George Wise made Printing Week talks in Des Moines, Topeka and Indianapolis.

International vice-president Ferd Voiland talked to Printing Week audiences in Toledo, Lansing, South Bend, Grand Rapids, Kansas City and Fort Wayne. International past-president J. Homer Winkler talked to the Printing Week Ad Club luncheon in Detroit.

Two Canadian clubs, Calgary and Montreal, will hold their annual Printing Week during the week of March 18-25 because of the bad weather in January. Other Candian cities sponsoring Printing Week held their celebrations in January with Ottawa and London having full-fledged programs.

Outside this country, San Juan, Puerto Rico, did what Larson considered the most outstanding Printing Week job. A "Miss Printing Week," radio and television coverage, newspaper promotion, plant tours and open house, talks to service clubs and school groups, were part of the program planned by local Printing Week chairman Jose E. Natal Colon and his committee.

Louisville Graphic Arts Elects

The Louisville Graphic Arts Association has reëlected for a second term as president, Robert G. Griffin, president of the Courier-Journal Lithographing Company. Theodore Buerck, Commercial Lithographing Company, was reëlected treasurer. Max Reed of V. G. Reed & Sons was named vice-president.





C. B. HENSCHEL MANUFACTURING CO. 229 W. Mineral Street • Milwaukee 4, Wisconsin Telephone • Mitchell 5-6140



Heavy duty cross feed magazine labeling machine with rotary head.

The Model 5 wrapping machine with inserting unit and rotary labeling head for installations mailing extremely large quantities of magazines at maximum speeds. MAGAZINE WRAPPING OR MAGAZINE LABELING . . .

magnacraft makes a machine for every Mailing Purpose!

Wrapping or labeling . . Magnacraft does either or both operations for you faster and better than ever before! Magnacraft has sold more magazine wrapping machines than all other manufacturers combined! Our experience can help you with the proper selection of the right labeling or wrapping machine to fit your particular needs. Find out for yourself how Magnacraft machines will cut your costs and reduce your mailing time!

Write for complete information now!



Magnacraft MANUFACTURING CO.

3138 W. CHICAGO AVE.



Model E — Combination wrapping and labeling machine. Magazines can be wrapped and labeled or labeled only an this heavy duty high speed production machine.

Straight feed magazine labeling machine with rotary head.

DO YOU KNOW THAT ...

PETER A. CONVENTE, since 1947 vice-president of Photogravure & Color Co., New York City, now is executive vice-president in charge of operational management. President GEORGE T. BAILEY has relinquished his major responsibilities but continues as a director.

ARTHUR K. SCHOENFELD has succeeded his father, John L. Schoenfeld, as president of John L. Schoenfeld Co., New York City printing firm specializing in menus and other items for restaurants, hotels, and clubs.

M. J. SHAHINIAN, treasurer of Atlantic Photoengraving Co., has been advanced from vice-president to president of the Photoengravers' Board of Trade of New York

JOHN GOVANUS, formerly graphic arts and advertising manager for W. L. Stensgaard & Associates, now is Chicago production manager for Look magazine.

CHARLES E. MURRAY, new president of Potomac Electrotype Co., Washington, joined the firm 33 years ago as a journeyman compositor and was vice-president and general manager during the past 17 years. ARTHUR GRAF, former president and one of the founders of the business, now is chairman of the board.

GEORGE GRADY, president of Grady Press, which he founded in New York City in 1929, died Jan. 22 at the age of 67. During the early 1920s he headed the Columbia University Press composing

JOHN K. FITCH, JR., now is head of Francis Emory Fitch, Inc., New York financial printing house, succeeding his father, who continues as chairman of the board.

FRANK S. CHILD, former managing editor of Drug and Cosmetic Industry, has been named to the technical staff of Packaging Institute, New York, as technical assistant and editor of The Packet.

RICHARD J. McCusker has been named vice-president in charge of sales for Parker Metal Decorating Co., Baltimore. His appointment was part of an organizational change consolidating Parker's sales, promotional, and marketing activities.

JOHN M. LAMOUREUX, vice-president of Warwick Typographers, St. Louis, will lecture on typography and layout during the 10th annual industrial editors' short course April 9-14 at Oklahoma A&M College, Stillwater.

ARTHUR H. SAUNDERS, SR., president of O. E. Saunders & Sons and former president of the New York Employing Printers' Association, died Jan. 11 at the age of 64.

ARTHUR HERST of Herst Litho Co. has been elected president of the Metropolitan Lithographers' Association, New York City.

WILDER BINDING & FINISHING CO. is the new name of the Chicago trade bindery formerly known as Wilder Index Co.

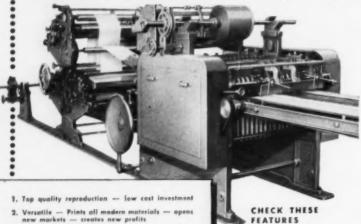
O. ALFRED DICKMAN, New York Herald Tribune advertising production manager, and EDWARD M. GOTTSCHALL, editor of Art Direction and Rush, have joined the faculty of the Center for the Graphic Arts and Publishing at New York University. Mr. Dickman is teaching printing processes, ink, and paper, and Mr. Gottschall conducts a class in advertising production.

HUGH J. MACCAULEY now is Alco-Gravure vice-president in charge of manufacturing in Hoboken, N. J. MORGAN POTTS has succeeded him as commercial sales manager. Mr. MacCauley has charge of eastern division sales, and PAUL S. CARTER, sales promotion manager, handles commercial magazine sales.

BRUNO BONELLA is the new sales representative for Eastern Colortype Corp. in

10 REASONS WHY -

Hudson-Sharp's COMMERCIAL FLEXOGRAPHIC PRESS is your best bet for Increased Volume...New Sales



- 3. Produces single forms, including carbon sheet attachment, in "onco-thru" operation
- 4. Prints and to six colors also reverse printing
- 5. Accurate color register while machine is in
- 6. Prints, numbers, perforates, glues, slits, sheets, folds and collates in continuous operation
- 7. Instant ink drying permits unusually high speed production including overprinting 8. Less ink consumption - less room required for
- 9. Fast, job change-over-ne press make-ready time Saves man-hours and production time — V for complete machine details and description

✔ Interchangeable cylinder sizes ✔ 30" press priets att her

- 30" press prints ell bosic sizes {8½ x 11, 5 x 9, 9 x 12, 19 x 24, 19 x 28 etc.}
- Sidewise and spherical register while press is in operation
 Print repeats from 8½ to 30"
- Rubber covered steel impres sion cylinder accurately ground with 75-80 Durameter hardness
- A Chrome or rubber ink rolls
 Automatic color throw-outs
 continuous fountain operation
 ANILOX inking method
- ✔ Humerous special attachments available

H-S PACKING MACHINES In addition to paper and film processing machines and print

ing presses M-S produces the versatile, high speed CAMP-BELL Wrapper. Get complete details today.

HUDSON-SHARP

spring Machine's, Core Winders, Packaging Presset and Napkins, Tailet Tissue and Paper Towel Units

14848

Prints two sides at one time!

KNOW YOUR BLANKETS

Look for the Green thread on the back!

That means it's a

MERCURY BLANKET

world's finest for any purpose

For finest performance every time, be sure you get genuine Mercury lithographic blankets. Only the Rapid Roller Co. manufactures Mercury blankets. You can identify them by the green thread on the back. Remember there is no substitute for Mercury quality.

Eastern Office: 800 McCarter Highway . Newark 5, N. J.

Mr. Printer, these BUSINESS BUILDERS are made for you

FREE ON REQUEST Our sales aids can help you get near share of the big, furnative parmed paper primting market. May will create asster sales and water. Available from your Perestion Pine Paper Marchant.



PERFECTION SAMPLE BOOK

Enables you to pick the RIGHT gummed paper for the job EVERY TIME. It contains a wealth of information on printing surfaces, types of gumming, handling of gummed paper for best results, basis weight before gumming, sizes, etc.



A series of highly informative printed sheets dealing with various phases and uses of gummed paper. Printers and lithographers can avoid many headaches and make gummed paper printing a profitable business by following the ideas and suggestions in these widely acclaimed goodwill sales builders.



Call your Fine Paper Merchant, Ask for, Buy only the Finest

PERFECTION



FLAT GUMMED PAPER

a Quality Gummed Paper You Can ALWAYS Depend On!

Perfection is made by

PAPER MANUFACTURERS CO.

PHILADELPHIA 15, PA.

SALES REPRESENTATIVES

Atlanta, Chicago, Cleveland, Kansas City, Los Angeles, New England, New York, Philadelphia PACIFIC COAST WAREHOUSES: San Francisca, Los Angeles PLANTS: Philadelphia, Indianapolis

Portable Automatic

SHEET COUNTER and MARKER

for Press Delivery Skid Loads

- Eliminates counting time—builds profits.
- Fits all press sizes and sheet sizes.
- Count set by simple toggle arm selector.
- Count easily adjusted for zero start.
- Count readily corrected for spoiled or pulled sheets.

This compact, portable unit automatically counts and marks sheets being stacked at the delivery end of presses, sheeters, die cutters, etc. Costly hand counting is eliminated—absolute accuracy is insured.

The solenoid-operated counter is activated by a count pick-up switch on the machine, with uniform marking tabs inserted into the stack at pre-determined intervals. The standard counter permits marking sheets at intervals of 50, 100, 200, 500 or 1,000. For odd counts, a Cyclo-Monitor control is furnished, permitting selection of any count interval from 1 to 2,000.

Counter & Control now offers a complete line of automatic marker inserters for every type of job—general purpose or special. Compare your present sheet counting costs and the savings obtainable with one of these new units. Ask for recommendations (no obligation).

WRITE NOW FOR BULLETIN 401



MILWAUKEE 14, WISCONSIN

the Philadelphia-Baltimore area. He formerly was art director for American Colortype Co., whose offset division Eastern took over recently and is operating in Clifton, N. J.

W. ARTHUR COLE, managing director of the Photoengravers' Board of Trade of New York, is chairman of the photoengravers' division of the New York City Cancer Committee's 1956 campaign.

WESTON SMITH has resigned as executive vice-president of Financial World and now is directing Financial Public Relations Consultants, a new firm specializing in counsel for corporate management. He will continue to direct the Financial World annual report surveys that he originated 15 years ago.



Weston Smith



G James Farmer

G. JAMES FARMER has been advanced from vice-president to president of Ralph C. Coxhead Corp. of Canada. He joined the company as a salesman in 1934.

JOSEPH ANDERLIK has been promoted to advertising manager of Consolidated Water Power & Paper Co., Wisconsin Rapids, Wis. He also will continue his duties as sales promotion manager, a post he has held for the past three years, at the company's sales headquarters in Chicago.

EUGENE J. RILEY has been elected president of F. W. Anderson & Co., 110-year-old paper firm in New York City.

ROBERT FAEGRE is the new president and chief executive officer of Minnesota & Ontario Paper Co., Minneapolis. J. B. FAEGRE, SR., president since 1950, now is chairman of the board.

FREDERICK C. STAKEL, formerly with the Boston office of Batten, Barton, Durstine & Osborn, Inc., is the new advertising manager of St. Regis Paper Co., New York City.

WILLIAM W. HENDERSON, who has held several engineering positions with R. Hoe & Co., New York, has been appointed assistant general sales manager.

MATT J. LECKEY, president of Sinclair & Valentine Co., New York, recently was presented by His Eminence Francis Cardinal Spellman with the decoration of a Magistral Knight in the Association of Master Knights of the Sovereign Military Order of Malta. Mr. Leckey serves on the Cardinal's Committee of the Laity.

ROBERT M. HILLAS, 71, board chairman of Columbian Carbon Co., New York, and former president of its printing ink manufacturing subsidiary, Frederick H. Levey Co., died Feb. 9 at his winter home in Belleair, Fla.

PAUL L. POOLER has been named to the newly created post of supervisor of finishing operations for Eastern Corp., Bangor, Me.

DONALD F. VIETINGHOFF has joined the Chicago office of Chemco Photoproducts Co. as lithographic sales technical representative. He formerly was an instructor in offset processes at the Chicago Lithographic Institute.

ALVIN W. KEESHAN, former manager and chief engineer for American Type Founders, Elizabeth, N. J., has been elected vice-president and chief engineer of Modern Engraving & Machine Co., Hillside, N. J.

IRWIN W. GOLDFINGER has been named eastern representative for Didde-Glaser, Inc., collator manufacturer in Emporia, Kans., and CARLTON WARD is the firm's new midwestern representative.

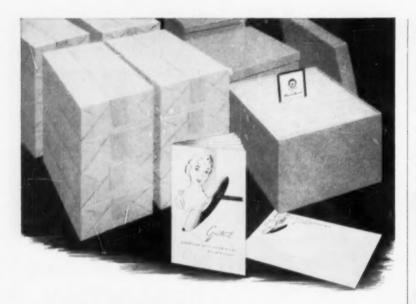
FRED R. SUMMERS, Los Ángeles, has been appointed California mill sales agent for the Whale Safety Paper Co., Waupaca, Wis.

LOUIS A. TAMB, active in the printing field for 35 years, has been appointed by



If it's big production you want, here's your answer . . . the new, improved N-D Combination Feeder-Perforator-Jogger assembly that sets you up to turn out really big volume F-A-5-Ti. The all-new striker mechanism is the most positive ever devised for a slot hole perforator, and allows a speed increase of MORE THAN 30% on strike work over any other N-D perforator ever built. And it's os simple, so COMPLETELY AUTOMATIC one operator can easily handle 2 such set-ups. The Perforator connected between the Feeder and the Jogger is the new precision 30", 36", 42" or 45" model. Produces 7,500 SHEETS PER HOUR on straight-run work, 17x22 sheet, with proportionate speeds on other sizes. Sheets delivered ready for packaging. It's great unit . . . a remarkable production builder. By all means, check into it.

Write today for latest literature! NYGREN - DAHLY COMPANY



He asked for bids . . . but you wrote the specifications!

Your salesman went over the job with the prospect, to avoid "author's corrections." You put a lot of know-how into the selection of type faces, paper, cover stock and matching envelopes. With your paper merchant's cooperation, you supplied dummies and samples and worked out a delivery schedule that could be maintained.

And to round-out and speed-up your service on this job, (because your presses were busy) you arranged through your paper merchant to have the envelopes *mill-printed* by the United States Envelope Company.

As things turned out, you got the job because your efforts inspired confidence.

Confidence is a bonus value that cannot be measured in percentages. It's something we each must continue to build and maintain: you as a printer, your paper merchant, and we as envelope manufacturers. It's teamwork 100%.

Ask for the envelope order, too. If you'd rather not print it, sell the envelopes mill-printed by U.S.E. This bulletin and check list folder will help you get more envelope business at a profit. Ask your envelope supplier, or write to Advertising Department at



UNITED STATES ENVELOPE COMPANY



SPRINGFIELD 2, MASSACHUSETTS

15 Divisions from Coast to Coast

EP-1

Jomac, Inc., New York, to head its graphic arts division in metropolitan New York and New England.

ED S. NEDEROSTEK and ALLEN J. HUBER have been promoted to sales supervisors in the printing products division of Minnesota Mining & Manufacturing Co., St. Paul.

LAWRENCE H. HASKIN, JR., is the new chief engineer of the rotogravure division of E. G. Staude Manufacturing Co., Springfield, Vt. Since 1952, he had been in charge of the research department of the Champlain Co., Bloomfield, N. J.





L. H. Haskin, Jr.

A. A. McNab

ALAN A. McNAB, sales manager of the Howard Flint Ink Co. for the past 30 years, has been elected sales vice-president. EVERETT L. MILLS, former manager of the Flint factories in Atlanta and New Orleans, now is sales manager.

AUGUSTIN J. POWERS, 82, a founder and former president of Powers Photoengraving Co., New York, and its subsidiary, Chemco, Inc., Glen Cove, N. Y., died Jan. 18 at his winter home in Miami Beach.

Dr. GERALD HAYWOOD, technical assistant to the manager of West Virginia Pulp & Paper Co., died Jan. 8 in Keyser, W. Va., at the age of 59.

RICHARD E. HANSON, formerly regional sales manager of the Ozalid Division of General Aniline & Film Corp., has joined Oxford Paper Co., New York, as manager of technical specialty sales.

ASSOCIATED TYPESETTING Co., St. Louis, has been appointed to represent Bauer Alphabets in eastern Missouri.

EDWARD DURACK and ANDREW VIGIL have been appointed sales engineers for Premier Graining Co., Chicago.

JOHN F. DAVIDSON now is manager of the St. Louis territory for Meihle Printing Press & Manufacturing Co., Chicago. He replaces RALPH KLEINSCHMIDT, who has been reassigned to Chicago. E. HALE HAMILTON is the company's new manager in the Washington territory, and the Cincinnati territory now is under the supervision of THOMAS F. DENORMANDIE.

GERALD L. SHERWOOD has been appointed eastern sales and technical representative for Unitronics, Inc., St. Louis, manufacturer and distributor of color printing and pressroom aids.

HERBERT L. EDELMAN has been appointed district manager for the Sinclair & Valentine Co., Florida territory.

Enjoy the benefits of AUTOMATION ...with a TELETYPESETTER System

and double your output of type

Since 1932 daily and weekly newspaper publishers using TTS equipment have been enjoying automation to the extent of reducing the cost of typesetting as much as 40%.

TTS accomplishes this cost reduction by casting type automatically at double the output of manually operated linecasting machines.

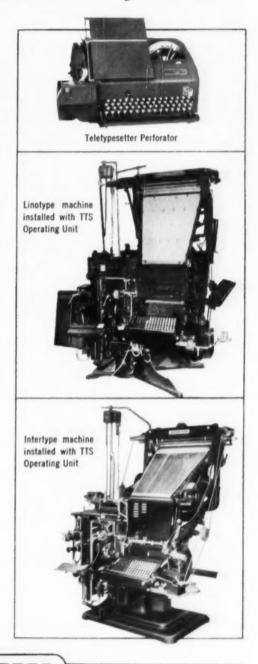
HOW IT WORKS FOR YOU. Instead of setting type directly, a typist punches tape on a TTS Perforator (at speeds of 400 or more lines per hour.)

The punched tape is fed automatically into the TTS Operating Unit attached to linecasting machines, producing a steady and continuous flow of type...400 or more lines an hour on a standard machine, 600 or more on a high speed machine.

Run arounds, box scores, centered or flush left subheads, and tabular matter in any column width up to 30 picas, are easily set.

TTS equipped linecasting machines can be operated manually at any time by merely turning the control lever to the "OFF" position.

Write for more information. Teletypesetter Corp., Dept.IP3.2752 North Clybourn Avenue, Chicago 14, Illinois.

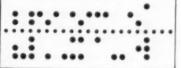




TELETYPESETTER

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Those interested in literature described are asked to write direct to the company listed in the item

How to Mail a Letter

Mailing a letter may seem a simple task, but a newly published booklet makes it obvious that the average letter-writer has never even dreamed of all the possible ways to do the job. Called "How to Mail a Letter . . . in 5 Easy and Utterly Preposterous Lessons," the booklet gives extremely detailed, and outlandish, instructions for every step required to get a letter into the mail.

Uninventive readers will be glad to find several alternative methods offered in each lesson. For example, in Lesson I, "Finding the Stamp," there are three methods: Office-Wide Dragnet, Geiger Counter Approach, and the Last Resort (in which you go to the post office and buy the stamp). And Lesson III, "Moistening the Stamp," offers among other

techniques the St. Bernard System, in which a medium-sized St. Bernard is kept in the lower right desk drawer to lick stamps.

All of this leads eventually, in the final pages, to a discussion of postage meters, since the booklet was published by Pitney-Bowes, Inc. Copies can be obtained from Pitney-Bowes representatives or from the company at Walnut and Pacific Sts., Stamford, Conn.

Dual-Lith Attachments Catalog

All the attachments for the Davidson Dual-Lith press are included in a new catalog published by Davidson Corp., 29 Ryerson St., Brooklyn 5, N. Y. The 20-page booklet shows each attachment, tells what it is used for, and describes its operation. Attachments listed include those for regular offset lithography, simultaneous two-sided lithography, dry offset, Davengraving, letterpress, imprinting, numbering, and perforating.

Other special attachments, such as the receding pile jogger, also are described.

Folding Machine Brochure

A new four-page brochure illustrates and describes the Dexter Model 191-A book and job folder equipped with a Cross continuous feeder for uninterrupted production.

A convenient reference chart shows the variety of signature styles and sizes that can be folded, while a diagram of the folding rollers indicates the wide range of papers that can be handled by the machine. A floor plan gives over-all dimensions, and data also are included on electrical equipment and shipping weights.

The brochure can be obtained from Dexter Folder Co., Pearl River, N. Y.

Comparison of Book Faces

A new four-page folder shows block specimens of thirty 10-point text faces with their respective italic companions. The folder was designed to permit comparison of the weight, count, color, and relative legibility of a wide selection of Intertype book faces.

Copies of the folder, "Comparison of Weights of Intertype Book Faces," printed on five varieties of book and coated stock, can be obtained by writing to Intertype Corp., Sales Promotion Dept., 360 Furman St., Brooklyn 1, N. Y.

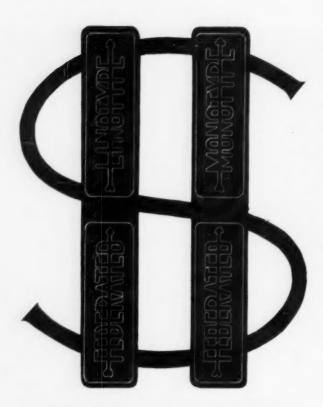
Report on Fairchild Unit

Fairchild Graphic Equipment, Inc., has issued a report on the Fairchild Variable Response Unit, a device for modifying tonal values of a reproduction to a greater degree than previously was possible.

Now undergoing field tests, the unit is said to be a potentially important accessory to the company's electronic engraving equipment. Diagrams in the folder tell how the unit works, and photos show the corrective action of expanded whites







ON TYPE METALS

Effective type metal economy is the result of a consistent program of industrial discipline. One thing done wrong can nullify a dozen things done right.

Federated Metals Division offers some interesting printed matter describing ways to handle type metals with an eye to economy. For example:

- A booklet, "How To Save Money On Type Metals".
- A wall poster on re-melt practice.
- 8 A booklet, "Ten Questians on Type Metals".
- A folder, "The Secret of Castomatic" Type Metals".
- 6 A folder, "Federated Mor-Tin".
- 6 A folder, "Federated Type Metal Fluxes".

If you'd welcome any help on type metal problems we'll be glad to send a Federated Service Man.

Federated Metals

DIVISION OF AMERICAN SMELTING AND REFINING COMPANY
120 BROADWAY, NEW YORK 5, N. Y.
In Canada: Federated Motals Canada, Ltd., Toronto and Montreal



and middle-tones and the "posterizing" effect that can be obtained from an ordinary photograph. According to the report, flat copy can be contrasted in the printing plate, and a high-contrast subject can be subdued and softened.

Copies of the report can be obtained by writing to Fairchild at 88-06 Van Wyck Expressway, Jamaica 1, N. Y.



Booklet relates story of fine paper production

Production of Fine Papers

Available from the Strathmore Paper Co. advertising and sales promotion department, West Springfield, Mass., is a new booklet, "Quality Papermaking—the Strathmore Way." It is a concise, easy-to-read, illustrated story of fine paper production processes, plus a brief outline of the company's history. The center spread features a flow chart, photographs, and descriptions of individual operations.

English-Finish Stock Sampler

A new folder has been issued to demonstrate the printing qualities of Mead Flat White English Finish. Printed letterpress in two colors, the folder uses a unique method to show the uniformity of finish on both sides of the stock. An identical halftone is printed on the wire and felt sides, with a fold that permits a side-by-side quality comparison of the two reproductions.

A table showing the available stock sizes and weights also is included.

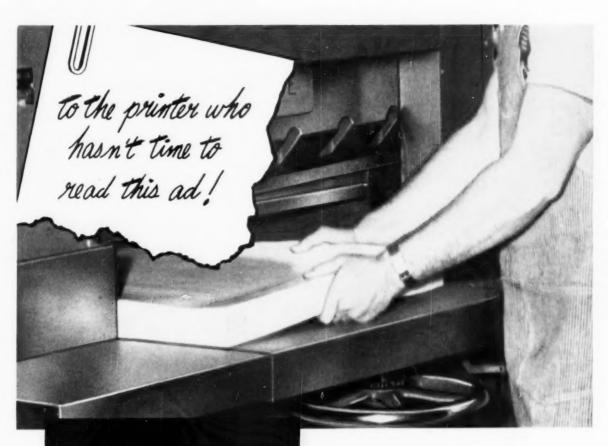
Copies of the folder can be obtained from Mead Papers, Inc., 118 W. First St., Dayton 2, Ohio.

Letterhead Sample Portfolio

Rising Paper Co., Housatonic, Mass., has produced another of its sample portfolios, "New Letterheads of the Season." This one contains eleven letterheads printed by letterpress and offset on seven different colors and varieties of Rising Papers. Copies can be obtained from the company.

Static-Eliminator Bulletin

The Portland Co. has issued Bulletin No. 73-A, a four-page folder describing the various types of Chapman static eliminators and their application on presses, feeders, folders, etc. Copies are available from the company at 58 Fore St., Portland 6, Me.



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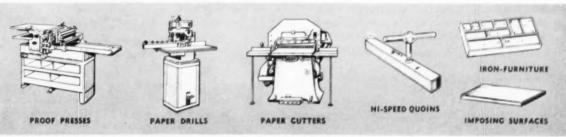
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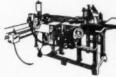
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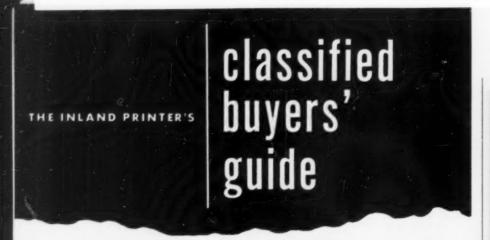
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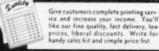
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Advertisers' Index

Adams Bros. Salesbook Co	122
American Carbon Paper Corp	
American Carbon Paper Mfg. Corp.	
American Evatype Corp	
American Numbering Machine Co.	
American Roller Co	
American Smelting and Refining Co.	114
American Steel Chase Co	
Ansco	
Arbogust Co.	
Armour and Company	113
Bauer Alphabets, Inc	102
Baum, Russell Ernest, Inc.	
Beckett Paper Co	
Bingham's, Sam'l, Son Mfg. Co.	25
Blatchford, E. W., Co.	90
Bidichiora, E. W., Co.	70
Contine, Martin, Co	122
Central Compounding Co.	
Challenge Machinery Co	
Champion Paper and Fibre Co	
Chandler and Price Co	
Cheshire Mailing Machines, Inc.	
Consolidated Water Power & Paper Co 14	
Counter and Control Corp.	
Cromwell Paper Co Inside Back Co	
Cromwell roper Co	461
Dayton Rubber Co	8, 9
Dennison Gummed Paper Div	38
Dexter Folder Co	34
Didde-Glaser, Inc.	97
Douthitt Corp.	
Dutro, Orville, & Son, Inc.	
2010, 011110, 2 000, 1110	
Eastern Corporation	6
Edgar Products	
Falulah Paper Co	
Fastener Corporation	
Federated Metals Div	114
Fletcher Paper Co	96
Flint, Howard, Ink Co	100
Fox River Paper Corp	99

General Analine & Film Corp
General Binding Corp
General Printing Ink Co
Graphic Arts Employment Service
Guaranty Paper Cerp
Hamilton Tool Co
Hammermill Paper Co
Hammond Machinery Builders, Inc
Harris-Seybold Co
Heidelberg Sales and Service
Henschel, C. B., Mfg. Co
Hoe, R., & Co., Inc
Hudson-Sharp Machine Co
Interchemical Corp 20, 2
and Stereotypers, Inc.
Intertype Corporation Back Cove
Justrite Envelope Mfg. Co
Kenre Graphics Inc
Kimberly-Clark Corp
Kleen-Stik Products, Inc
Lawson, E. P., Co
Litho Chemical & Supply Co
Ludlow Typograph Co
addid Typograph Co.
Mackenzie & Harris, Inc
Magnacraft Manufacturing Co
McAdams, John, & Sons, Inc
Mead Corporation
Megill, Edward L., Co
Mendes, J. Curry, Corp
Mergenthaler Linotype Co Inside Front Cave
Mid-States Gummed Paper Co
Miehle Printing Press and Mfg. Co
Miller Printing Machinery Co
Minerals & Chemicals Corporation
of America
Minnesota Mining and Mfg. Co
Monomelt Co., Inc

National Lead Co.	90
Nennah Paper Co.	
Nekoosa-Edwards Paper Co.	
Nelson, C. B., Co	112
Northern Machine Works	
Northern States Envelope Co.	
Nygren-Dahly Co	
Offen, B., & Co.	120
Oxford Paper Co.	
Paper Manufacturers Co.	106
Parsons Paper Co.	91
Poppet Corp.	
Portland Co.	
Printing Machinery Co.	
Process Calar Plate Co.	
Railway Express Agency	33
Rapid Roller Co.	107
Richard, J. A., Co.	
Riegel Paper Corp.	
Rising Paper Co.	
Robertson Photo-Mechanix, Inc.	
Rogers, Harry H., Co., Inc.	
Shelten Color Corp	96
Simonds Saw and Steel Co.	
Standard Tag Co	
Statikil	
Sun Chemical Corp.	119
Taylor Machine Co	
Teletypesetter Corp.	
Tileston & Hollingsworth Co	
Timken Roller Bearing Co.	
Ti-Pi	122
United Air Lines Co	
United States Envelope Co.	
United States Rubber Co.	96
Vandercook & Sons, Inc.	93
Western Gear Corp.	
Wetter Numbering Machine Co	116

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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

- ★ Offset lithographers will love this one! The Koran, sacred book of the Mohammedans, published from Arabic characters, must not be printed from type, if it is to be acceptable to orthodox Moslems; but it may be reproduced by lithography. The theory is that printing from type causes the sacred names and words to be struck, whereas in lithography the pressure is much more gentle because it is widely distributed.
- ★ Harry A. Porter, graphic arts industry Man of the Year 1955, is touring major printing centers to urge printers to invest in youth as tomorrow's manpower. He is telling them how they can do that by making full use of the Education Council of the Graphic Arts Industry program.

Touring with him is the Council's managing director, Samuel M. Burt. Their first stop was New Haven, where Mr. Porter addressed a joint meeting of the Graphic Arts Association of Connecticut and Printing Industry of Connecticut. Then came stops in Boston, Washington, Philadelphia, Wichita, Omaha and Des Moines. By fall they will have visited at least ten other cities, including Atlanta, Nashville, Louisville and Dayton in March.

Indefatigable Harry is celebrating his 50th year in the graphic arts by spreading the word that the printing industry must organize itself to assure a continuing supply of trained manpower. He is recommending use of Council materials and formation of local education councils to work with young people, schools, teachers, guidance counselors and youth leaders in promoting training programs.

"We have a stake in young school people," he said. "They are present and future buyers of our industry's products. To these students we must look for our managers, salesmen, technicians and craftsmen of tomorrow. Our investment in youth today will bring bigger and better dividends tomorrow than any other investment we could make.

"The Council's services will have no effect in your community unless you yourselves do something with them. The foundation for the entire graphic arts education system must rest with local groups of printers working with local schools, educators and teachers. Other industries, competing with us for desirable qualified young people, are initiating or intensifying their work in the schools. They are improving and expanding their on-the-job training programs. We must continue and expand our support of and participation in the Council's program at national and local levels."

A copy of Mr. Porter's itinerary may be obtained by addressing him at Harris-Seybold Co., 4510 East 71st St., Cleveland 5, Ohio, or by writing to the Council at 710 Fifteenth St., N. W., Washington 5, D. C.

- ★ Some day, say the prognosticators, you'll be able to read copy into a microphone on a complex electronics device and get it out the other end of the machine as typewritten matter, printed sheets or composition on film, or maybe hot metal slugs. Why not? A machine with 500 vacuum tubes, invented recently, can translate English into French or vice versa. Have you considered what can happen to printing machinery in the next 50 years? Why, they've even invented a telephone into which you speak the number and you get your party—no dialing. Come to think of it, isn't that the way it used to be?
- ★ "The Craftsman's Story," a booklet describing the functions of the International Association of Printing House Craftsmen, Inc., has been so successful among members and prospective members of the organization that the International Board of Governors has decided to print a new edition of 10,000 copies—only this time it wi!l cost recipients 10 cents a copy.

The publication discusses Craftsmanship and the Share-Your-Knowledge movement, tells "what it is, what it does, and what you get from it."

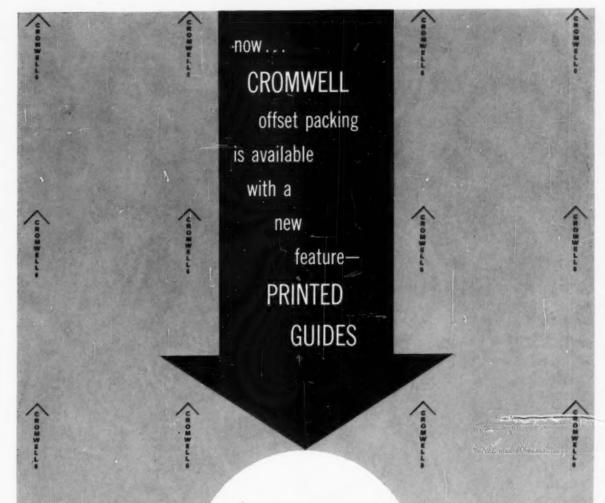
Aimed to acquaint Craftsmen with the basic workings of their International association, the booklet also was written to inform prospective Craftsmen, the management of the graphic arts, and others interested in the philosophy and plans of the organization. The booklet has employed an imposing array of talent in its compilation and production.

It was revised by Thomas J. Tierney, Boston, and Floyd C. Larson, Chicago, and edited by Worth Seymour, then of San Francisco. Design and artwork were handled by A. R. Tommasini, International president, Berkeley, Calif., and Robert Eustachy. Fotosetter composition was contributed by Howard N. King, York, Pa., past International president. Plates and presswork were donated by past International presidents Thomas P. Mahoney and Gradie Oakes of Chicago. Howard N. Keefe, Cincinnati, supervised production.

When they are ready, copies of the new edition may be obtained from the International Association of Printing House Craftsmen, Inc., 411 Oak St., Cincinnati 19, O.

- ★ The newsprint pinch has done something for comic books. It has helped to bail out some comic book publishers whose sales have slumped somewhat short of terrifically. Now they're selling contracts for unneeded printing paper to other publications, often at a handsome profit. One comics publisher recently displayed a fat check for newsprint transferred to a South American newspaper.
- * Last Words: "OK with corr."





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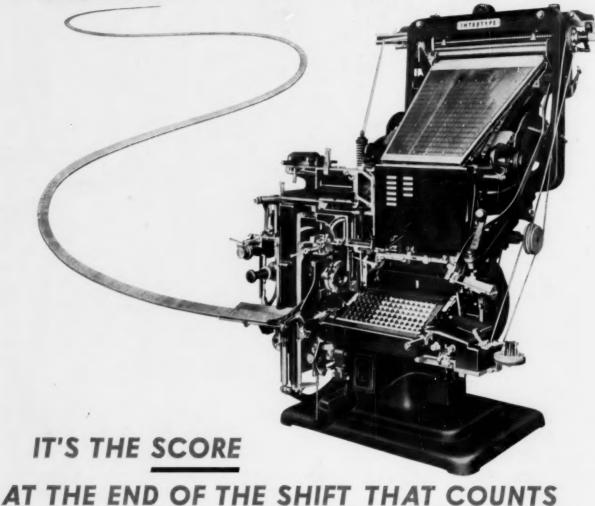


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